SCENES FROM ARISTOPHANES

THE KNIGHTS

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SCENES

FROM

E KNIGHTS OF ARISTOPHANES.

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FROM

ARISTOPHANES

Rugby Edition

[edited]

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THE KNIGHTS

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PREFACE.

The Knights of Aristophanes is a political play, and is directed entirely against Cleon. The causes of the poet's detestation of this man are not far to seek. Aristophanes belonged to the old school of Athenian conservatives; he held fast to the oligarchical party at Athens, and attributed all that displeased him in the modern manners, customs, politics, literature, art, and life, to the progress of democratic ideas. The destinies of his beloved country seemed to him to be thrown more and more into the hands of an ignorant, vulgar, and fickle mob, led by a few blatant unscrupulous parvenu demagogues. Of these, the most prominent at this time was Cleon.

In the old times, thought Aristophanes, the country was guided by patriotic men of noble birth and training. Cleon was a tanner, the son of a tanner, and seemed simply a political adventurer. In the old time, the country's good was the goal of all the schemes and policy of public men. Cleon aimed, he thought, solely at power, and the road to power was sought through flattery and conciliation of the lowest of the people. The politicians of old obtained a hearing by their wisdom, experience, public services, and weight and probity of character. Cleon relied solely on effrontery, vulgarity, and the lowest arts of mob-oratory. Still worse, power thus won had to be retained by yet more discreditable means. Of old, an appeal to their common patriotism, to the instinct of self-sacrifice for the state, was sure of a hearty response. Now, the fickle crowd would withdraw their omnipotent favour, if it were not secured by constant pandering to the separate self-interest of individuals. The

public service, once a rivalry of noble devotion, was fast becoming an organized jobbery and corruption.

Further, in addition to all other ills for which the democracy was blamed, the poet charged it with the miseries of the war. The popular party, if not exclusively the cause of the war, were responsible for its continuance. The ambition, which was the real obstacle to peace, was fostered mainly by the demagogues. For seven years the struggle had lasted, causing a distress such as is almost impossible in these days to realise. Agriculture, the main means of subsistence, was at a standstill; for the crops were either never sown, or were reaped or destroyed by the foe. Commerce, with hostile fleets swarming on the sea, was exposed to the greatest risks. And besides all this, the rural population thronged the towns, till want and overcrowding filled every street with dead and dying. Fearful as these miseries were, they might have been endured if inevitable. But though Athens had more than once had offers of peace; though an energetic party in the town (of whom the poet was of course one) used every effort to promote it; the democratic leaders, puffed up with what seemed to the poet an irrational ambition, refused to hear of it, and persuaded the people to reject it.

Lastly, Aristophanes was still further irritated against Cleon by the events of the preceding year. Pylos had been occupied in the spring of 425 by Demosthenes and Nicias; and the Spartan army sent against them had been unable to capture it. But they had succeeded in establishing themselves on Sphacteria, and the Athenians could not dislodge them. Then came the famous debate at Athens, when Cleon rashly denounced the generals, exclaiming that if he were general he would take the island at once. Nicias promptly yielded his office to him, and Cleon, though anxious to back out of his hasty words, was forced by the popular clamour

to take it. He put the best face on the matter, and swore he would slay all the Spartans in the island or bring them prisoners to Athens within twenty days. His opponents clearly expected him to fail, and it was the bitterest disappointment to them when he returned within the stated time triumphant.

The plot of the play is as follows :–

The stupid, deaf, cross, superstitious Demus (representing the Athenian people) has bought a new Paphlagonian slave (Cleon) who gets the complete mastery over him and bullies the two old servants (Nicias and Demosthenes) till their lives are a burden to them. They resolve to plot against him; and remembering that he has some oracles which he uses with great effect on Demus, they determine to steal them. They find here a prophecy that he is to be supplanted by a still worse blackguard than himself, a sausage-seller. Opportunely at this moment, enter a sausage-seller. They inform him of his great destiny, and promise him the support of the Knights. [These Knights, who form the chorus in this play, represent the richer classes at Athens, sympathizing on the whole with the poet's hatred of Cleon.] In comes Cleon; the Knights enter and assail him. The Rivals appeal to Demus, and after a long contest, in which each strives to win the favour of their patron, the sausage-seller is successful. He proceeds then to renovate Demus by boiling him; and the latter comes out quite changed from the process, promising better things for the future. Cleon becomes a sausage-seller; and Peace crowns all by her timely appearance at the close.

One inconsistency is here apparent. The introduction of the sausage-seller is a hit at the low tastes of the Athenians, bestowing their favour on a succession of vulgar, noisy demagogues, each worse than the last. How is it then right that the triumph of the sausage-seller should pave the way for the renovation of the Δῆμος, and a return to better things?

The fact is, that the real aim of the plot is the overthrow of Cleon. This once accomplished, by good means or bad, the era of improvement can begin at once. It is Cleon who overshadows Athens, humiliating her, ruining her, robbing her of all her true greatness. The whole attention is therefore directed to the removal of this fatal incubus.

On the further question, how far Aristophanes misjudged Cleon, a word will suffice. His political feelings were so strong that he was clearly unjust. No man without real capacity could have had such influence on the Athenians for so long as Cleon had. And the accusations of dishonesty do not deserve much attention. For first, no public man in the Athenian democracy escaped them; and, secondly, if true, they are pretty sure to have been brought home to him, from the very publicity in which such men necessarily lived; and of this we have no clear evidence.

DRAMATIS PERSONAE.

Δῆμος (the Athenian People).

Οἰκέτης ά. } two servants of Demus, intended for Demosthenes
Οἰκέτης β. } and Nicias respectively.

Ἀλλαντοπώλης, a Sausage-seller, whose name turns out to be Agoracritus.

Παφλαγών, a slave, intended for Cleon.

Chorus of Knights.

The scene is the Pnyx at Athens, and is the same all through the play. In scene 5 there is a transformation tableau, the house of Demus opening and displaying a panorama of 'Athens in the olden time.'

The play was acted at the Lenaean festival of Dionysus, in February, 424, the year after the successes at Pylos.

SCENE I.

The PNYX *at Athens. The stage represents a large level open pace, surrounded with stone seats, part rock and part masonry. n the left corner is the* βῆμα, *a stone platform with steps up to it. n the centre is an ugly and rather dilapidated house, the residence f* Δῆμος, *who represents the Athenian people. On a pillar in the ore-court of the house hangs a wreath. In the background to the ight there is a glimpse (over the market-place) of the sea, and he islands.*

The scene discloses two slaves, ragged, care-worn, and scowling. They approach each other, and talk low, casting suspicious glances round from time to time.

Οἰκ. ά. [*groaning and shaking his head in despair*]
Ἰατταταιὰξ τῶν κακῶν, ἰατταταί.
κακῶς Παφλαγόνα, τὸν νεώνητον, κακόν
αὐταῖσι βουλαῖς ἀπολέσειαν οἱ θεοί.
ἐξ οὗ γὰρ εἰσήῤῥησεν εἰς τὴν οἰκίαν,
πληγὰς ἀεὶ προστρίβεται τοῖς οἰκέταις.

Οἰκ. β. [*gloomily*]
κάκιστα δῆθ' οὗτός γε πρῶτος Παφλαγόνων,
αὐταῖς διαβολαῖς.

Οἰκ. ά. ὦ κακόδαιμον, πῶς ἔχεις;

Οἰκ. β. κακῶς, καθάπερ σύ.

Οἰκ. ά. δεῦρό νυν πρόσελθ', ἵνα
[*with an imitation-tragic air*]
ξυναυλίαν κλαύσωμεν, Οὐλύμπου νόμον.

'Αμφώ. [*both together, with a dismal hideous whine through their noses*]
μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ, μὺ μῦ.
Οἰκ. ά. τί κινυρόμεθ' ἄλλως; οὐκ ἐχρῆν ζητεῖν τινὰ
σωτηρίαν νῷν, ἀλλὰ μὴ κλάειν ἔτι;
Οἰκ. β. τίς οὖν γένοιτ' ἄν; λέγε σύ.
Οἰκ. ά. σὺ μὲν οὖν μοι λέγε,
ἵνα μὴ μάχωμαι.
Οἰκ. β. μὰ τὸν 'Απόλλω 'γὼ μὲν οὔ·
ἀλλ' εἰπὲ θαρρῶν, εἶτα κἀγώ σοι φράσω.
Οἰκ. ά. [*tragically*]
πῶς ἂν σύ μοι λέξειας, ἁμὲ χρὴ λέγειν;
Οἰκ. β. ἀλλ' οὐκ ἔνι μοι τὸ θρέττε. πῶς ἂν οὖν ποτε
εἴποιμ' ἂν αὐτὸ δῆτα κομψευριπικῶς;
Οἰκ. ά. [*with comical terror, hurriedly entreating*]
μή μοί γε, μή μοι, μὴ διασκανδικίσῃς·
ἀλλ' εὑρέ τιν' ἀπόκινον ἀπὸ τοῦ δεσπότου.
Οἰκ. β. λέγε δὴ ΜΟΛΩΜΕΝ ξυνεχὲς ὡδὶ ξυλλαβών.
Οἰκ. ά. καὶ δὴ λέγω· μόλωμεν.
Οἰκ. β. ἐξόπισθε νῦν
ΑΥΤΟ φάθι τοῦ μόλωμεν.
Οἰκ. ά. αὐτό.
Οἰκ. β. πάνυ καλῶς.
λέγε νῦν ΜΟΛΩΜΕΝ εἶτα δ' ΑΥΤΟ πολλάκις·
Οἰκ. ά. [*quickly*] μόλωμεν αὐτὸ μόλωμεν αὐτομολῶμεν.
Οἰκ. β. [*rubbing his hands in delight*] ἦν,
οὐχ ἡδύ;
Οἰκ. ά. [*brightening*] νὴ Δία.

Οἰκ. β. νῦν δ' ἄριστόν ἐστι νῷν,
θεῶν ἰόντε προσπεσεῖν ποι πρὸς βρέτας.
Οἰκ. ά. [*contemptuous*]
ποῖον βρέτας θεῶν; ἐτεὸν ἡγεῖ γὰρ θεούς;
Οἰκ. β. ἔγωγε.
Οἰκ. ά. ποίῳ χρώμενος τεκμηρίῳ;
Οἰκ. β. ὁτιὴ θεοῖσιν ἐχθρός εἰμ'. οὐκ εἰκότως;
Οἰκ. ά. [*gravely, as if convinced*] εὖ προσβιβάζεις μ'.
Οἰκ. β. ἀλλ' ἑτέρᾳ ποι σκεπτέον.
Οἰκ. ά. βούλει τὸ πρᾶγμα τοῖς θεαταῖσιν φράσω;
Οἰκ. β. οὐ χεῖρον· ἓν δ' αὐτοὺς παραιτησώμεθα,
ἐπίδηλον ἡμῖν τοῖς προσώποισιν ποιεῖν,
ἢν τοῖς ἔπεσι χαίρωσι καὶ τοῖς πράγμασι.
Οἰκ. ά. [*turning round to the audience*]
λέγοιμ' ἂν ἤδη. νῷν γάρ ἐστι δεσπότης
ἄγροικος ὀργήν, κυαμοτρὼξ, ἀκράχολος,
Δῆμος Πυκνίτης, δύσκολον γερόντιον,
ὑπόκωφον. οὗτος τῇ προτέρᾳ νουμηνίᾳ
ἐπρίατο δοῦλον, βυρσοδέψην Παφλαγόνα,
πανουργότατον καὶ διαβολώτατόν τινα.
οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,
ὁ βυρσοπαφλαγών, ὑποπεσὼν τὸν δεσπότην
ἤκαλλ', ἐθώπευ', ἐκολάκευ', ἐξηπάτα
κοσκυλματίοις ἄκροισι, τοιαυτὶ λέγων·
[*in a soft, oily, fawning voice*]
'Ὦ Δῆμε, λοῦσαι πρῶτον ἐκδικάσας μίαν,
'ἔνθου, ῥόφησον, ἔντραγ', ἔχε τριώβολον·
'βούλει παραθῶ σοι δόρπον;'—εἶτ' ἀναρπάσας

ὅ τι ἄν τις ἡμῶν σκευάσῃ, τῷ δεσπότῃ
Παφλαγὼν κεχάρισται τοῦτο. καὶ πρώην γ' [ἐμοῦ
μάζαν μεμαχότος ἐν Πύλῳ Λακωνικήν,
πανουργότατά πως περιδραμὼν ὑφαρπάσας,
αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην·
ἡμᾶς δ' ἀπελαύνει, κοὐκ ἐᾷ τὸν δεσπότην
ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
δειπνοῦντος ἑστὼς ἀποσοβεῖ τοὺς ῥήτορας.
ᾄδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾷ.
ὁ δ' αὐτὸν ὡς ὁρᾷ μεμακκοηκότα,
τέχνην πεποίηται. τοὺς γὰρ ἔνδον ἄντικρυς
ψευδῆ διαβάλλει· κᾆτα μαστιγούμεθα
ἡμεῖς· Παφλαγὼν δὲ περιθέων τοὺς οἰκέτας
αἰτεῖ, ταράττει, δωροδοκεῖ, λέγων ταδί·
[*in a bullying, blustering, threatening tone*]
'Ὁρᾶτε τὸν Ὕλαν δι' ἐμὲ μαστιγούμενον;
'εἰ μή μ' ἀναπείσετ', ἀποθανεῖσθε τήμερον.'——
νῦν οὖν ἀνύσαντε φροντίσωμεν, ὦ 'γαθέ,
ποίαν ὁδὸν νὼ τρεπτέον, καὶ πρὸς τίνα.

Οἰκ. β. κράτιστ' ἐκείνην, τὴν ΜΟΛΩΜΕΝ, ὦ 'γαθέ.

Οἰκ. ά. ἀλλ' οὐχ οἷόν τε τὸν Παφλαγόν' οὐδὲν λαθεῖν·
ἐφορᾷ γὰρ αὐτὸς πάντ'· ἔχει γὰρ τὸ σκέλος
τὸ μὲν ἐν Πύλῳ, τὸ δ' ἕτερον ἐν τῇ 'κκλησίᾳ.

Οἰκ. β. [*with gloomy resignation*]
κράτιστον οὖν νῷν ἀποθανεῖν. ἀλλὰ σκόπει,
ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.

Οἰκ. ά. [*reflecting*]

πῶς δῆτα; πῶς γένοιτ' ἂν ἀνδρικώτατα;
Οἰκ. β. βέλτιστον ἡμῖν αἷμα ταύρειον πιεῖν·
ὁ Θεμιστοκλέους γὰρ θάνατος αἱρετώτερος.
Οἰκ. ά. μὰ Δί' ἀλλ' ἄκρατον οἶνον Ἀγαθοῦ Δαίμονος·
ἴσως γὰρ ἂν χρηστόν τι βουλευσαίμεθα.
Οἰκ. β. πῶς δ' ἂν μεθύων χρηστόν τι βουλεύσαιτ' ἀνήρ;
Οἰκ. ά. ἄληθες, οὗτος; κρουνοχυτρολήραιος εἶ.
οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν;
οἴνου γὰρ εὕροις ἄν τι πρακτικώτερον;
ὁρᾷς; ὅταν πίνωσιν ἄνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας,
εὐδαιμονοῦσιν, ὠφελοῦσι τοὺς φίλους.
ἀλλ' ἐξένεγκέ μοι ταχέως οἴνου χόα,
τὸν νοῦν ἵν' ἄρδω, καὶ λέγω τι δεξιόν.
Οἰκ. β. οἴμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ;
Οἰκ. ά. ἀγάθ'· ἀλλ' ἔνεγκ'· ἐγὼ δὲ κατακλινήσομαι.

[*Exit 2nd slave into the house. 1st slave lies down and makes himself comfortable.*]

ἢν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
βουλευματίων, καὶ γνωμιδίων, καὶ νοϊδίων.

[*Re-enter 2nd slave with a wine cup, and an enormous half-gallon jar full of wine. He comes out of the house on tip-toe, with an expression of relief, and hands the cup to 1st slave.*]

Οἰκ. β. ὡς εὐτυχῶς, ὅτι οὐκ ἐλήφθην ἔνδοθεν
κλέπτων τὸν οἶνον.
Οἰκ. ά. εἶπ' ἐμοί, Παφλαγὼν τί δρᾷ;
Οἰκ. β. ἐπίπαστα λείξας δημιόπραθ' ὁ βάσκανος
ῥέγκει μεθύων ἐν ταῖσι βύρσαις ὕπτιος.

Οἰκ. ά. [*holding out the cup*]

ἴθι νυν, ἄκρατον ἐγκάναξόν μοι πολύν,
σπονδήν.

Οἰκ. β. [*pouring him out a cup full*]

λαβὲ δή, καὶ σπεῖσον, Ἀγαθοῦ Δαίμονος·

[*1st slave makes a libation*]

ἕλχ', ἕλκε τὴν τοῦ Δαίμονος τοῦ Πραμνίου.

[*1st slave takes a long pull at the cup, and then sinks back in an attitude of reflection. After a pause he starts up, strikes his forehead, and, with a cry of joy and gratitude, says*]

Οἰκ. ά. ὦ Δαῖμον Ἀγαθέ, σὸν τὸ βούλευμ', οὐκ ἐμόν.

Οἰκ. β. [*anxiously*] εἴπ' ἀντιβολῶ, τί ἐστι;

Οἰκ. ά. τοὺς χρησμοὺς ταχὺ
κλέψας ἔνεγκε τοῦ Παφλαγόνος ἔνδοθεν,
ἕως καθεύδει.

Οἰκ. β. [*slapping his thigh*] ταῦτ'· [*pausing, as if with a slight misgiving*] ἀτὰρ τοῦ δαίμονος
δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονος.

[*he makes up his mind, and goes stealthily off into the house, leaving the jar on the ground.*]

Οἰκ. ά. φέρε νυν ἐγὼ 'μαυτῷ προσαγάγω τὸν χόα·

[*draws the jar towards him, and fills another cup full; settles himself again, and drinks. Presently re-enter 2nd slave on tip-toe, with a roll of parchment in his hand, in subdued excitement.*]

Οἰκ. β. τὸν Παφλάγον' ἔλαθον τὸν ἱερὸν χρησμὸν [λαβών,
ὅνπερ μάλιστ' ἐφύλαττεν.

Οἰκ. ά ὦ σοφώτατε,
[*holding out his hand*] φέρ' αὐτόν, ἵν' ἀναγνῶ.

[*2nd slave gives him the roll*] σὺ δ' ἔγχεον πιεῖν
ἀνύσας τι. [*2nd slave fills the cup again*]
φέρ' ἴδω, τί ἄρ' ἔνεστιν αὐτόθι.
[*unrolling the parchment*]
[*excitedly*] ὢ λόγια. [*holding out his hand for the cup*]
δὸς σύ μοι τὸ ποτήριον ταχύ.

Οἰκ. β. ἰδού. [*giving the cup, which the other drains at a gulp*]
τί φησ' ὁ χρησμός;

Οἰκ. ά. [*holding out the cup to be filled while reading all the time*]
ἑτέραν ἔγχεον.

Οἰκ. β. [*puzzled*]
ἐν τοῖς λογίοις ἔνεστιν 'ἑτέραν ἔγχεον';

Οἰκ. ά. ὢ Βάκι.

Οἰκ. β. τί ἔστι;

Οἰκ. α. [*impatient*] δὸς τὸ ποτήριον ταχύ.

Οἰκ. β. πολλῷ γ' ὁ Βάκις ἐχρῆτο τῷ ποτηρίῳ.

Οἰκ. ά. [*shaking his fist without looking off the parchment*]
ὢ μιαρὲ Παφλαγών, ταῦτ' ἄρ' ἐφυλάττου πάλαι,
τὸν περὶ σεαυτοῦ χρησμὸν ὀῤῥωδῶν;

Οἰκ. β. τιή;

Οἰκ. ά. [*looking up from the roll*]
ἐνταῦθ' ἔνεστιν, αὐτὸς ὡς ἀπόλλυται.

Οἰκ. β. καὶ πῶς;

Οἰκ. ά. ὅπως; ὁ χρησμὸς ἄντικρυς λέγει,
ὡς πρῶτα μὲν στυππειοπώλης γίγνεται,
ὃς πρῶτος ἕξει τῆς πόλεως τὰ πράγματα.

Οἰκ. β. εἷς οὑτοσὶ πώλης. τί τοὐντεῦθεν; λέγε.

Οἰκ. ά. μετὰ τοῦτον αὖθις προβατοπώλης δεύτερος.

Οἰκ. β. δύο τώδε πώλα. καὶ τί τοῦτον χρὴ παθεῖν;

Οἰκ. ά. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρωτερος
αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπόλλυται.
ἐπιγίγνεται γὰρ βυρσοπώλης ὁ Παφλαγών,
ἅρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.

Οἰκ. β. τὸν προβατοπώλην ἦν ἄρ' ἀπολέσθαι χρεών
ὑπὸ βυρσοπώλου;

Οἰκ. ά. νὴ Δί'.

Οἰκ. β. οἴμοι δείλαιος.
πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἷς μόνος;

Οἰκ. ά. ἔτ' ἐστὶν εἷς, ὑπερφυᾶ τέχνην ἔχων.

Οἰκ. β. [*eagerly*] εἴπ', ἀντιβολῶ, τίς ἔστιν;

Οἰκ. ά. εἴπω;

Οἰκ. β. νὴ Δία.

Οἰκ. ά. ἀλλαντοπώλης ἔσθ' ὁ τοῦτον ἐξελῶν.

Οἰκ. β. ἀλλαντοπώλης; ὦ Πόσειδον, τῆς τέχνης.
φέρε, ποῦ τὸν ἄνδρα τοῦτον ἐξευρήσομεν;

[*The Sausage-seller is seen crossing the lower stage in the background, coming up from the town. He carries a dresser, a knife, a ladle and some sausage-meat.*]

Οἰκ. ά. ζητῶμεν αὐτόν.

Οἰκ. β. [*turns round and sees the Sausage-seller approaching; he points to him, saying*] ἀλλ' ὁδὶ προσέρχεται,
ὥσπερ κατὰ θεῖον, εἰς ἀγοράν.

Οἰκ. ά. [*getting up, to Sausage-seller*] ὦ μακάριε
ἀλλαντοπῶλα, δεῦρο, δεῦρ', ὦ φίλτατε,
ἀνάβαινε σωτὴρ τῇ πόλει καὶ νῷν φανείς.

[*Enter Sausage-seller, having reached the top; stops amazed when he is called*]

Ἀλ. τί ἔστι; τί με καλεῖτε;

Οἰκ. ά. δεῦρ' ἔλθ', ἵνα πύθῃ
ὡς εὐτυχὴς εἶ, καὶ μεγάλως εὐδαιμονεῖς.

Οἰκ. β. ἴθι δή, κάθελ' αὐτοῦ τοὐλεόν, καὶ τοῦ θεοῦ
τὸν χρησμὸν ἀναδίδαξον αὐτὸν ὡς ἔχει·
ἐγὼ δ' ἰὼν προσκέψομαι τὸν Παφλαγόνα.

[*retires, and watches at the door of* DEMUS' *house*]

Οἰκ. ά. ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί·
ἔπειτα τὴν γῆν πρόσκυσον, καὶ τοὺς θεούς.

'Αλ. [*putting down his things*] ἰδού· τί ἔστιν;

Οἰκ. ά. [*clapping him on the back*] ὦ μακάρι', ὦ πλούσιε·

[*striking a tragic attitude*]

ὦ νῦν μὲν οὐδείς, αὔριον δ' ὑπέρμεγας·
ὦ τῶν 'Αθηνῶν ταγὲ τῶν εὐδαιμόνων.

'Αλ. [*mystified and sulky*]
τί μ', ὦ 'γάθ', οὐ πλύνειν ἐᾷς τὰς κοιλίας,
πωλεῖν τε τοὺς ἀλλᾶντας, ἀλλὰ καταγελᾷς;

Οἰκ. ά. ὦ μωρέ, ποίας κοιλίας; δευρὶ βλέπε.

[*taking him by the arm, leading him to the front of the stage, and pointing to the spectators*]

τὰς στίχας ὁρᾷς γε τῶνδε τῶν λαῶν;

'Αλ. ὁρῶ.

Οἰκ. ά. τούτων ἁπάντων αὐτὸς ἀρχέλας ἔσει,
καὶ τῆς ἀγορᾶς, καὶ τῶν λιμένων, καὶ τῆς Πυκνός·
Βουλὴν πατήσεις, καὶ στρατηγοὺς κλαστάσεις.

'Αλ. ἐγώ; [*scratching his head, more amazed than ever*]

Οἰκ. ά. σὺ μέντοι· κοὐδέπω γε πάνθ' ὁρᾷς.

[laying the dresser on the top of the βῆμα, *and dragging up the Sausage-seller, and making him mount the dresser]*

ἀλλ' ἐπανάβηθι κἀπὶ τοὐλεὸν τοδὶ
καὶ κάτιδε τὰς νήσους ἁπάσας ἐν κύκλῳ.

Ἀλ. καθορῶ.

Οἰκ. ά. τί δαί; τἀμπόρια, καὶ τὰς ὁλκάδας.

Ἀλ. ἔγωγε.

Οἰκ. ά. πῶς οὖν οὐ μεγάλως εὐδαιμονεῖς;
ἔτι νῦν τὸν ὀφθαλμὸν παράβαλλ' ἐς Καρίαν
τὸν δεξιόν, τὸν δ' ἕτερον ἐς Καρχηδόνα.

Ἀλ. εὐδαιμονήσω γ', εἰ διαστραφήσομαι;

Οἰκ. ά. οὔκ· ἀλλὰ διὰ σοῦ ταῦτα πάντα—πέρναται.
γίγνει γάρ, ὡς ὁ χρησμὸς οὑτοσὶ λέγει,
ἀνὴρ μέγιστος.

[they descend on the stage again]

Ἀλ. εἴπ' ἐμοί, καὶ πῶς ἐγώ,
ἀλλαντοπώλης ὤν, ἀνὴρ γενήσομαι;

Οἰκ. ά. δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγνει μέγας,
ὁτιὴ πονηρός, κἀξ ἀγορᾶς εἶ, καὶ θρασύς.

Ἀλ. οὐκ ἀξιῶ 'γὼ 'μαυτὸν ἰσχύειν μέγα.

Οἰκ. ά. οἴμοι, τί ποτ' ἔσθ', ὅτι σαυτὸν οὐ φῂς ἄξιον;
ξυνειδέναι τί μοι δοκεῖς σαυτῷ καλόν.
μῶν ἐκ καλῶν εἶ κἀγαθῶν;

Ἀλ. *[emphatically]* μὰ τοὺς θεούς,
εἰ μὴ 'κ πονηρῶν γ'·

Οἰκ. ά. ὦ μακάριε τῆς τύχης,
οἷον πέπονθας ἀγαθὸν εἰς τὰ πράγματα.

'Αλ. ἀλλ', ὦ 'γάθ', οὐδὲ μουσικὴν ἐπίσταμαι,
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.
Οἰκ. ά. τουτί σε μόνον ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.
ἡ δημαγωγία γὰρ οὐ πρὸς μουσικοῦ
ἔτ' ἐστὶν ἀνδρός, οὐδὲ χρηστοῦ τοὺς τρόπους,
ἀλλ' εἰς ἀμαθῆ καὶ βδελυρόν. ἀλλὰ μὴ παρῇς
ἅ σοι διδόασ' ἐν τοῖς λογίοισιν οἱ θεοί.
'Αλ. πῶς δῆτά φησ' ὁ χρησμός;
Οἰκ. ά. εὖ, νὴ τοὺς θεούς,
καὶ ποικίλως πως, καὶ σοφῶς ᾐνιγμένος.
[*takes up the roll again, and reads from it in a grand melodramatic voice*]
' 'Αλλ' ὁπόταν μάρψῃ βυρσαίετος ἀγκυλοχήλης
'γαμφηλῇσι δράκοντα κοάλεμον, αἱματοπώτην,
'δὴ τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκοροδάλμη·
'κοιλιοπώλῃσιν δὲ θεὸς μέγα κῦδος ὀπάζει,
'αἴ κεν μὴ πωλεῖν ἀλλᾶντας μᾶλλον ἕλωνται.'
'Αλ. [*scratching his head*]
πῶς οὖν πρὸς ἐμὲ ταῦτ' ἐστίν; ἀναδίδασκέ με.
Οἰκ. ά. βυρσαίετος μέν, ὁ Παφλαγὼν ἔσθ' οὑτοσί.
'Αλ. τί δ' ἀγκυλοχήλης ἐστίν;
Οἰκ. ά. αὐτό που λέγει,
ὅτι ἀγκύλαις ταῖς χερσὶν ἁρπάζων φέρει.
'Αλ. ὁ δράκων δὲ πρὸς τί;
Οἰκ. ά. τοῦτο περιφανέστατον.
ὁ δράκων γάρ ἐστι μακρόν, ὅ τ' ἀλλᾶς αὖ μακρόν·
εἶθ' αἱματοπώτης ἐστὶν ὅ τ' ἀλλᾶς, χὠ δράκων.

τὸν οὖν δράκοντά φησι τὸν βυρσαίετον
ἤδη κρατήσειν, αἴκε μὴ θαλφθῇ λόγοις.

'Αλ. *τὰ μὲν λόγι' αἰκάλλει με· θαυμάζω δ', ὅπως*
τὸν δῆμον οἷός τ' εἴμ' ἐπιτροπεύειν ἐγώ.

Οἰκ. ά. *φαυλότατον ἔργον· ταῦθ', ἅπερ ποιεῖς, ποίει·*
τάραττε, καὶ χόρδευ' ὁμοῦ τὰ πράγματα
ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς.
τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά,
φωνὴ μιαρά, γέγονας κακός, ἀγοραῖος εἶ·
ἔχεις ἅπαντα πρὸς πολιτείαν ἃ δεῖ·
χρησμοί τε συμβαίνουσι, καὶ τὸ Πυθικόν.
ἀλλὰ στεφανοῦ, καὶ σπένδε τῷ Κοαλέμῳ·
χὤπως ἀμυνεῖ τὸν ἄνδρα.

'Αλ. *καὶ τίς ξύμμαχος*
γενήσεταί μοι; καὶ γὰρ οἵ τε πλούσιοι
δεδίασιν αὐτόν, ὅ τε πένης φεύγει λεώς.

Οἰκ. ά. *ἀλλ' εἰσὶν Ἱππῆς ἄνδρες ἀγαθοὶ χίλιοι,*
μισοῦντες αὐτόν, οἳ βοηθήσουσί σοι,
καὶ τῶν πολιτῶν οἱ καλοί τε κἀγαθοί,
καὶ τῶν θεατῶν ὅστις ἐστὶ δεξιός,
κἀγὼ μετ' αὐτῶν, χὠ θεὸς ξυλλήψεται.
καὶ μὴ δέδιθ'· οὐ γάρ ἐστιν ἐξῃκασμένος.
ὑπὸ τοῦ δέους γὰρ αὐτὸν οὐδεὶς ἤθελε
τῶν σκευοποιῶν εἰκάσαι. πάντως γε μὴν
γνωσθήσεται· τὸ γὰρ θέατρον δεξιόν.

Οἰκ. β. [*running forwards to the front, in a great hurry and fright*]
οἴμοι κακοδαίμων, ὁ Παφλαγὼν ἐξέρχεται.
[*he rushes off in the opposite direction*]

[*Enter the* PAPHLAGONIAN (*Cleon*) *with a chaplet on his head and ring on his finger, scowling and blustering. The Sausage-seller starts back terrified.*]

Πα. οὔ τοι, μὰ τοὺς δώδεκα θεούς, χαιρήσετον,
ὁτιὴ 'πὶ τῷ δήμῳ ξυνόμνυτον πάλαι.
[*goes and picks up the cup and examines it*]
τουτὶ τί δρᾷ τὸ Χαλκιδικὸν ποτήριον;
οὐκ ἔσθ' ὅπως οὐ Χαλκιδέας ἀφίστατον.
ἀπολεῖσθον, ἀποθανεῖσθον, ὦ μιαρωτάτω.
[*Sausage-seller picks up his traps and is making off*]

Οἰκ. ά. [*calling after him*]
οὗτος, τί φεύγεις; οὐ μενεῖς; ὦ γεννάδα
ἀλλαντοπῶλα, μὴ προδῷς τὰ πράγματα.
[*calling to the* CHORUS *of* KNIGHTS]
ἄνδρες Ἱππῆς, παραγένεσθε· νῦν ὁ καιρός. ὦ Σίμων,
ὦ Παναίτι', οὐκ ἐλᾶτε πρὸς τὸ δεξιὸν κέρας;
[*he sees them coming; turns and shouts after Sausage-seller*]
ἄνδρες ἐγγύς· ἀλλ' ἀμύνου, κἀπαναστρέφου πάλιν.
ὁ κονιορτὸς δῆλος αὐτῶν, ὡς ὁμοῦ προσκειμένων.
ἀλλ' ἀμύνου, καὶ δίωκε, καὶ τροπὴν αὐτοῦ ποιοῦ.

[*Sausage-seller stops. Enter* CHORUS *of* KNIGHTS, *eager and angry, and rush at the* PAPHLAGONIAN, *calling and encouraging the Sausage-seller*]

Χο. παῖε, παῖε τὸν πανοῦργον, καὶ ταραξιππόστρατον,
καὶ τελώνην, καὶ φάραγγα, καὶ Χάρυβδιν ἁρπαγῆς,

καὶ πανοῦργον, καὶ πανοῦργον. πολλάκις γὰρ αὔτ' ἐρῶ,
καὶ γὰρ οὗτος ἦν πανοῦργος πολλάκις τῆς ἡμέρας.
ἀλλὰ παῖε καὶ δίωκε, καὶ τάραττε, καὶ κύκα,
καὶ βδελύττου, καὶ γὰρ ἡμεῖς, κἀπικείμενος βόα.
εὐλαβοῦ δέ, μὴ 'κφύγῃ σε· καὶ γὰρ οἶδε τὰς ὁδούς, 239
ὥσπερ Εὐ*κράτης ἔφευγεν εὐθὺ τῶν κυρηβίων.*

[CHORUS *and Sausage-seller close round the* PAPHLAGONIAN, *and belabour him soundly, shouting and cheering.*]

SCENE II.

The Sausage-seller alone. As the scene opens, he catches sight of the PAPHLAGONIAN *coming, and starts up crying :—*

'Αλ. καὶ μὴν ὁ Παφλαγὼν οὑτοσὶ προσέρχεται,
ὠθῶν κολόκυμα, καὶ ταράττων, καὶ κυκῶν,
ὡς δὴ καταπιόμενός με. μορμὼ τοῦ θράσους.
[*contemptuously*]

[*Enter the* PAPHLAGONIAN, *bawling and swaggering as before*]

Πα. εἰ μή σ' ἀπολέσαιμ', εἴ τι τῶν αὐτῶν ἐμοὶ
ψευδῶν ἐνείη, διαπέσοιμι πανταχῇ.

'Αλ. [*jumping about defiantly, and snapping his fingers at the other*]
ἥσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις.

Πα. οὔ τοι, μὰ τὴν Δήμητρά γ', ἢν μή σ' ἐκφάγω
ἐκ τῆσδε τῆς γῆς, οὐδέποτε βιώσομαι.

'Αλ. ἢν μὴ 'κφάγῃς ; ἐγὼ δέ γ', ἢν μή σ' ἐκπίω,
κἀπεκροφήσας αὐτὸς ἐπιδιαρραγῶ.

Πα. ἀπολῶ σε, νὴ τὴν προεδρίαν τὴν ἐκ Πύλου.

'Αλ. [*contemptuously*]
ἰδοὺ προεδρίαν· οἷον ὄψομαί σ' ἐγὼ
ἐκ τῆς προεδρίας ἔσχατον θεώμενον.

Πα. ἐν τῷ ξύλῳ δήσω σε, νὴ τὸν οὐρανόν.

Αλ. ὡς ὀξύθυμος. φέρε, τί σοι δῶ καταφαγεῖν ;
[*dangling an old leather purse before him*]

ἐπὶ τῷ φάγοις ἥδιστ' ἄν; ἐπὶ βαλαντίῳ;

Πα. [*in a rage*] ἐξαρπάσομαί σου τοῖς ὄνυξι τἄντερα.

'Αλ. [*loud*] ἀπονυχιῶ σου τἀν Πρυτανείῳ σιτία.

Πα. [*louder*] ἕλξω σε πρὸς τὸν Δῆμον, ἵνα δῷς μοι δίκην.

'Αλ. [*louder*] κἀγὼ δέ σ' ἕλξω, καὶ διαβαλῶ πλείονα.

Πα. [*with lordly pity*]
ἀλλ', ὦ πονηρέ, σοὶ μὲν οὐδὲν πείθεται·
ἐγὼ δ' ἐκείνου καταγελῶ γ', ὅσον θέλω.

'Αλ. ὡς σφόδρα σὺ τὸν Δῆμον σεαυτοῦ νενόμικας.

Πα. ἐπίσταμαι γὰρ αὐτὸν οἷς ψωμίζεται.

'Αλ. κᾆθ', ὥσπερ αἱ τίτθαι γε, σιτίζεις κακῶς.
μασώμενος γάρ, τῷ μὲν ὀλίγον ἐντίθης·
αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.

Πα. ἴωμεν εἰς τὸν Δῆμον.

'Αλ. οὐδὲν κωλύει.
ἰδού, βάδιζε, μηδὲν ἡμᾶς ἰσχέτω.

Πα. [*running to the house-door and calling*]
ὦ Δῆμε, δεῦρ' ἔξελθε, νὴ Δί', ὦ πάτερ.

'Αλ. [*following him, and calling likewise*]
ἔξελθε δῆτα, Δημίδιον ὦ φίλτατον.

Δη. [Demus *pokes his head out of the door*]
τίνες οἱ βοῶντες; οὐκ ἄπιτ' ἀπὸ τῆς θύρας;
τὴν εἰρεσιώνην μου κατεσπαράξατε.

Πα. ἔξελθ', ἵν' εἰδῇς οἷά πέρ γ' ὑβρίζομαι.

[*Enter* Demus *rather cross; he picks up the wreath which the others have pushed off the gate post, and restores it to its place*]

Δη. τίς, ὦ Παφλαγών, ἀδικεῖ σε;

Πα. διὰ σὲ τύπτομαι
ὑπὸ τουτουΐ, καὶ τῶν νεανίσκων.

Δη. τιή;

Πα. ὁτιὴ φιλῶ σ', ὦ Δῆμ', ἐραστής τ' εἰμὶ σός.

Δη. [*turning to the Sausage-seller*]
σὺ δ' εἶ τίς ἐτεόν;

Αλ. [*vehemently*] ἀντεραστὴς τουτουΐ,
ἐρῶν πάλαι σου, βουλόμενός τέ σ' εὖ ποιεῖν,
ἄλλοι τε πολλοί, καὶ καλοί τε κἀγαθοί.
ἀλλ' οὐχ οἷοί τ' ἐσμὲν διὰ τουτονί. σὺ γὰρ
τοὺς μὲν καλούς τε κἀγαθοὺς οὐ προσδέχει,
σαυτὸν δὲ λυχνοπώλαισι, καὶ νευρὁῥάφοις,
καὶ σκυτοτόμοις, καὶ βυρσοπώλαισιν δίδως.
[*looking contemptuously at the* PAPHLAGONIAN]

Πα. εὖ γὰρ ποιῶ τὸν Δῆμον.

'Αλ. [*scornfully*] εἰπέ νυν, τί δρῶν;

Πα. ὅτι τῶν στρατηγῶν ὑποδραμόντων ἐκ Πύλου,
πλεύσας ἐκεῖσε, τοὺς Λάκωνας ἤγαγον.

'Αλ. ἐγὼ δὲ περιπατῶν γ' ἀπ' ἐργαστηρίου,
ἕψοντος ἑτέρου, τὴν χύτραν ὑφειλόμην.

Πα. καὶ μὴν ποιήσας αὐτίκα μάλ' ἐκκλησίαν,
ὦ Δῆμ', ἵν' εἰδῇς, ὁπότερος νῷν ἐστί σοι
εὐνούστερος, διάκρινον, ἵν' ἐκεῖνον φιλῇς.

'Αλ. ναὶ ναὶ διάκρινον δῆτα, πλὴν μὴ 'ν τῇ Πυκνί.

Δη. οὐκ ἂν καθιζοίμην ἐν ἄλλῳ χωρίῳ·
ἀλλ', ὡς τὸ πρόσθε, χρὴ παρεῖν' ἐς τὴν Πύκνα.

[*goes to the* βῆμα *and mounts it, followed by the* PAPHLAGONIAN]

’Αλ. [*aside to the audience*]

οἴμοι κακοδαίμων, ὡς ἀπόλωλ’. ὁ γὰρ γέρων
οἴκοι μὲν ἀνδρῶν ἐστὶ δεξιώτατος·
ὅταν δ’ ἐπὶ ταυτησὶ κάθηται τῆς πέτρας,
κέχηνεν, ὥσπερ ἐμποδίζων ἰσχάδας.

[*follows reluctantly to the* βῆμα]

SCENE III.

DEMUS *on the* βῆμα *as before*, PAPHLAGON *and the Sausage-seller on either side.*

Δη. *[pointing to Sausage-seller]*
δοκεῖ μὲν εἶναί γ' οὑτοσί μοι καταφανῶς
ἀγαθὸς πολίτης, οἷος οὐδείς πω χρόνου
ἀνὴρ γεγένηται τοῖσι πολλοῖς τοὐβολοῦ.
[turning to the PAPHLAGONIAN*]*
σὺ δ', ὦ Παφλαγών, φάσκων φιλεῖν μ', ἐσκορόδισας.
καὶ νῦν ἀπόδος τὸν δακτύλιον, ὡς οὐκ ἔτι
ἐμοὶ ταμιεύσεις.

Πα. *[giving him the ring]* ἔχε· τοσοῦτον δ' ἴσθ', ὅτι,
εἰ μή μ' ἐάσεις ἐπιτροπεύειν, ἕτερος αὖ
ἐμοῦ πανουργότερός τις ἀναφανήσεται.

Δη. *[examining the ring attentively]*
οὐκ ἔσθ' ὅπως ὁ δακτύλιος ἔσθ' οὑτοσὶ
οὑμός· τὸ γοῦν σημεῖον ἕτερον φαίνεται,
ἀλλ' ἢ οὐ καθορῶ.

'Αλ *[taking the ring and examining it]*
φέρ' ἴδω, τί σοι σημεῖον ἦν;

Δη. δημοῦ βοείου θρῖον ἐξωπτημένον.

'Αλ. οὐ τοῦτό γ' ἔστιν.

Δη. οὐ τὸ θρῖον; ἀλλὰ τί;

'Αλ. λάρος κεχηνὼς ἐπὶ πέτρας δημηγορῶν.
Δη. αἰβοῖ τάλας.
'Αλ. τί ἔστιν ;
Δη. [*in disgust*] ἀπόφερ' ἐκποδών.
[*giving him another ring*]
παρ' ἐμοῦ δὲ τουτονὶ λαβών, ταμίευέ μοι.
Πα. [*interrupting, hastily*]
μὴ δῆτά πώ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγώ,
πρὶν ἄν γε τῶν χρησμῶν ἀκούσῃς τῶν ἐμῶν.
'Αλ. καὶ τῶν ἐμῶν νυν, μηδὲ τῷδ' οὕτω πίθῃ.
Πα. [*to Sausage-seller*]
σὺ δ' οὖν ἔνεγκ' αὐτοὺς ἰών, ἵν' οὑτοσὶ
αὐτῶν ἀκούσῃ.
'Αλ. πάνυ γε.
Δη. [*to the* PAPHLAGONIAN] καὶ σὺ δὴ φέρε.
Πα. ἰδού. [*runs off to get his oracles*]
'Αλ. ἰδού, νὴ τὸν Δί'· οὐδὲν κωλύει.

[*runs off also to fetch his oracles.* DEMUS *sits still, and the* CHORUS *sing a song. Presently in come the* PAPHLAGONIAN *and the Sausage-seller, each staggering under an enormous pile of parchments, which they deposit on the ground in front of them. The* PAPHLAGONIAN *begins, gasping—*]

Πα. ἰδού, θέασαι, κοὐχ ἅπαντας ἐκφέρω.
'Αλ. [*gasping*]
οἴμ', ὡς στενάζω, κοὐχ ἅπαντας ἐκφέρω.
Δη. ταυτὶ τί ἐστι ;
Πα. λόγια.
Δη. πάντ' ;

Πα. ἐθαύμασας;
καί, νὴ Δί', ἔτι γε μοὔστι κιβωτὸς πλέα.
'Αλ. ἐμοὶ δ' ὑπερῷον, καὶ ξυνοικία δύο.
Δη. φέρ' ἴδω, τίνος γάρ εἰσιν οἱ χρησμοί ποτε;
Πα. οὑμοὶ μέν εἰσι Βάκιδος.
Δη. οἱ δὲ σοί, τίνος;
'Αλ. [*with calm confidence*]
Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.
Δη. εἰσὶν δὲ περὶ τοῦ;
Πα. [*in an off-hand way*] περὶ 'Αθηνῶν, περὶ Πύλου,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἁπάντων πραγμάτων.
Δη. οἱ σοὶ δέ, περὶ τοῦ; [*to Sausage-seller*]
'Αλ. [*mocking the* PAPHLAGONIAN'S *manner*]
περὶ 'Αθηνῶν, περὶ φακῆς,
περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετρούντων τἄλφιτ' ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἁπάντων πραγμάτων.
Δη. ἄγε νυν, ὅπως αὐτοὺς ἀναγνώσεσθέ μοι,
καὶ τὸν περὶ ἐμοῦ 'κεῖνον, ᾧπερ ἥδομαι,
ὡς ἐν νεφέλῃσιν αἰετὸς γενήσομαι.
Πα. ἄκουε δή νυν, καὶ πρόσεχε τὸν νοῦν ἐμοί.
[*picking up an oracle from the heap and reading*]
Φράζευ, 'Ερεχθείδη, λογίων ὁδόν, ἥν σοι 'Απόλλων
ἴαχεν ἐξ ἀδύτοιο διὰ τριπόδων ἐριτίμων.
σώζεσθαί σ' ἐκέλευσ' ἱερὸν κύνα καρχαρόδοντα,
ὃς πρόσθεν λάσκων, καὶ ὑπὲρ σέο δεινὰ κεκραγώς,

σοὶ μισθὸνποριεῖ· κἂν μὴ δρᾷ ταῦτ', ἀπολεῖται.
πολλοὶ γὰρ μίσει σφε κατακρώζουσι κολοιοί.

Δη. *[puzzled]*
ταυτί, μὰ τὴν Δήμητρ', ἐγὼ οὐκ οἶδ' ὅ τι λέγει.
τί γὰρ ἔστ' Ἐρεχθεῖ, καὶ κολοιοῖς, καὶ κυνί;

Πα. ἐγὼ μέν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω·
σοὶ δ' εἶπε σώζεσθαί μ' ὁ Φοῖβος τὸν κύνα.

Ἀλ. οὐ τοῦτό φησ' ὁ χρησμός· ἀλλ' ὁ κύων ὁδί
ὥσπερ θύρας σου τῶν λογίων παρεσθίει.
ἐμοὶ γὰρ ἔστ' ὀρθῶς περὶ τούτου τοῦ κυνός.

Δη. *[picking up a stone]*
λέγε δῆτ'· ἐγὼ δὲ πρῶτα λήψομαι λίθον,
ἵνα μή μ' ὁ χρησμὸς ὁ περὶ τοῦ κυνὸς δάκῃ.

Ἀλ. *[selecting one oracle from his heap]*
Φράζευ, Ἐρεχθείδη, κύνα Κέρβερον ἀνδραποδιστήν,
ὃς κέρκῳ σαίνων σ', ὁπόταν δειπνῇς, ἐπιτηρῶν,
ἐξέδεταί σου τοὔψον, ὅταν σύ που ἄλλοσε χάσκῃς·
ἐσφοιτῶν τ' ἐς τοὐπτάνιον λήσει σε κυνηδὸν
νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.

Δη. *[applauding]*
νὴ τὸν Ποσειδῶ, πολύ γ' ἄμεινον, ὦ Γλάνι.

Πα. *[haughtily]*
ὦ τᾶν, ἄκουσον, εἶτα διάκρινον τότε.
[taking up another parchment]
Ἔστι γυνή, τέξει δὲ λέονθ' ἱεραῖς ἐν Ἀθήναις,

ὃς περὶ τοῦ δήμου πολλοῖς κώνωψι μαχεῖται,
ὥστε περὶ σκύμνοισι βεβηκώς· ὃν σὺ φύλασσε,
τεῖχος ποιήσας ξύλινον, πύργους τε σιδηροῦς.
ταῦτ' οἶσθ' ὅ τι λέγει;

Δη. μὰ τὸν Ἀπόλλω, 'γὼ μὲν οὔ.

Πα. ἔφραζεν ὁ θεός σοι σαφῶς σώζειν ἐμέ·
ἐγὼ γὰρ ἀντὶ τοῦ λέοντός εἰμί σοι.

Δη. καὶ πῶς μ' ἐλελήθης Ἀντιλέων γεγενημένος;

Ἀλ. ἓν οὐκ ἀναδιδάσκει σε τῶν λογίων ἑκών,
ὃ μόνον σιδηροῦν τεῖχός ἐστι καὶ ξύλον,
ἐν ᾧ σε σώζειν τόνδ' ἐκέλευσ' ὁ Λοξίας.

Δη. πῶς δῆτα τοῦτ' ἔφραζεν ὁ θεός;

Ἀλ. [*pointing to* PAPHLAGONIAN] τουτονὶ
δῆσαί σ' ἐκέλευε πεντεσυρίγγῳ ξύλῳ.

Δη. ταυτὶ τελεῖσθαι τὰ λόγι' ἤδη μοι δοκεῖ.

Πα. [*reciting as before from a parchment*]
μὴ πείθου· φθονεραὶ γὰρ ἐπικρώζουσι κορῶναι.
ἀλλ' ἱέρακα φίλει, μεμνημένος ἐν φρεσίν, ὅς σοι
ἤγαγε συνδήσας Λακεδαιμονίων κορακίνους.

Ἀλ. [*reciting still*]
τοῦτό γε τοι Παφλαγὼν παρεκινδύνευσε μεθυσθείς.
Κεκροπίδη κακόβουλε, τί τοῦθ' ἡγεῖ μέγα τοὔργον;

[*taking up another parchment*]
ἀλλ' οὑτοσὶ γάρ ἐστι περὶ τοῦ ναυτικοῦ
ὁ χρησμός, ᾧ σε δεῖ προσέχειν τὸν νοῦν πάνυ.

Δη. προσέχω· σὺ δ' ἀναγίγνωσκε, τοῖς ναύταισί μου

ὅπως ὁ μισθὸς πρῶτον ἀποδοθήσεται.

Ἀλ. [*reciting from the oracle*]
Αἰγείδη, φράσσαι κυναλώπεκα, μή σε δολώσῃ,
οἶσθ', ὅ τι ἐστὶν τούτο;

Δη. Φιλόστρατος, ἡ κυναλώπηξ.

Ἀλ. οὐ τοῦτό φησιν· ἀλλὰ ναῦς ἑκάστοτε
αἰτεῖ ταχείας ἀργυρολόγους οὑτοσί·
ταύτας ἀπαυδᾷ μὴ διδόναι σ' ὁ Λοξίας.

Δη. πῶς δὴ τριήρης ἐστὶ κυναλώπηξ;

Ἀλ. ὅπως;

Ιπ. ὅτι ἡ τριήρης ἐστὶ χὠ κύων ταχύ.

Δη. πῶς οὖν ἀλώπηξ προσετέθη πρὸς τῷ κυνί;

Ἀλ. ἀλωπεκίοισι τοὺς στρατιώτας ᾔκασεν,
ὁτιὴ βότρυς τρώγουσιν ἐν τοῖς χωρίοις.

Δη. εἶεν. τούτοις ὁ μισθὸς τοῖς ἀλωπεκίοισι ποῦ;

Ἀλ. ἐγὼποριῶ καὶ τοῦτον ἡμερῶν τριῶν.

Πα. [*speaking in the same solemn voice, but not from a parchment this time*]
ἀλλὰ γὰρ ἔστιν ἐμοὶ χρησμὸς περὶ σοῦ πτερυγωτός·
αἰετὸς ὡς γίγνει, καὶ πάσης γῆς βασιλεύσεις.

Ἀλ. [*imitating him*]
καὶ γὰρ ἐμοί, καὶ γῆς, καὶ τῆς Ἐρυθρᾶς γε θαλάσσης,
χὤτι γ' ἐν Ἐκβατάνοις δικάσεις, λείχων ἐπίπαστα.

Πα. ἀλλ' ἐγὼ εἶδον ὄναρ, καί μοὐδόκει ἡ θεὸς αὐτὴ
τοῦ δήμου καταχεῖν ἀρυταίνῃ πλουθυγίειαν.

Αλ. νὴ Δία καὶ γὰρ ἐγώ· καί μοὐδόκει ἡ θεὸς αὐτὴ
ἐκ πόλεως ἐλθεῖν, καὶ γλαὺξ αὐτῇ 'πικαθῆσθαι·
εἶτα καταοπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλῳ
ἀμβροσίαν κατὰ σοῦ, κατὰ τούτου δὲ σκοροδάλμην.

Δη. [*in delight*] ἰού, ἰού·
οὐκ ἦν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφώτερος.
[*turning to the Sausage-seller*]
καὶ μὴν ἐμαυτὸν ἐπιτρέπω σοι τουτονί
γεροντα γωγεῖν, κἀναπαιδεύειν πάλιν.

Πα. [*earnestly entreating*]
μήπω γ', ἱκετεύω σ', ἀλλ' ἀνάμεινον, ὡς ἐγὼ
κριθὰςποριῶ σοι καὶ βίον καθ' ἡμέραν.

Δη. [*angrily*]
οὐκ ἀνέχομαι κριθῶν ἀκούων· πολλάκις
ἐξηπατήθην ὑπό τε σοῦ καὶ Θευφάνους.

Πα. ἀλλ' ἄλφιτ' ἤδη σοιποριῶ 'σκευασμένα.

'Αλ. ἐγὼ δὲ μαζίσκας γε διαμεμαγμένας,
καὶ τοὔψον ὀπτόν· μηδὲν ἄλλ', εἰ μὴ ''σθιε.

Δη. ἀνύσατέ νυν, ὅ τι περ ποιήσεθ'· ὡς ἐγώ,
ὁπότερος ἂν σφῷν εὖ με μᾶλλον ἂν ποιῇ,
τούτῳ παραδώσω τῆς Πυκνὸς τὰς ἡνίας.

Πα. τρέχοιμ' ἂν ἤδη πρότερος. [*runs off into the house*]

Αλ. οὐ δῆτ', ἀλλ' ἐγώ.

[*runs after him;* DEMUS *looks eagerly after them.*]

SCENE IV.

DEMUS *walking anxiously and hungrily about. Enter from opposite sides the* PAPHLAGONIAN *and the Sausage-seller, each with a huge hamper of provisions. The former also carries a chair and the latter a table. They deposit their loads on either side of the stage, and approach each other with no friendly looks.*

Πα. Ἄπαγ' ἐς μακαρίαν ἐκποδών.

Ἀλ. σύ γ', ὦ φθόρε.

Πα. [*to* DEMUS]

ὦ Δῆμ', ἐγὼ μέντοι παρεσκευασμένος
τρίπαλαι κάθημαι, βουλόμενός σ' εὐεργετεῖν.

Ἀλ. ἐγὼ δὲ δεκάπαλαί γε, καὶ δωδεκάπαλαι,
καὶ χιλιόπαλαι, καὶ προπαλαιπαλαίπαλαι.

Δη. [*angrily and impatiently to both of them*]
ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι
βδελύττομαί σφω, καὶ προπαλαιπαλαίπαλαι.

Ἀλ. οἶσθ' οὖν ὃ δρᾶσον;

Δη. εἴ γε μή, φράσεις γε σύ.

Ἀλ. ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί,
ἵνα σ' εὖ ποιῶμεν ἐξ ἴσου.

Δη. δρᾶν ταῦτα χρή.
ἄπιτον. [*They both get ready to start*]

Πα. ἰδού.

Δη. θέοιτ' ἄν.

[*they both rush off to their hampers*]

'Αλ. *[as he starts]* ὑποθεῖν οὐκ ἐῶ.

[They come back, PAPHLAGON *with a chair, Sausage-seller with his little table, which they deposit before* DEMUS, *who sits down and prepares for his feast]*

Πα. ὁρᾷς; ἐγώ σοι πρότερος ἐκφέρω δίφρον.

'Αλ. ἀλλ' οὐ τράπεζαν· ἀλλ' ἐγὼ προτεραίτερος.

[they rush back then to their hampers]

Πα. *[returning with a barley-cake]*
ἰδοὺ φέρω σοι τήνδε μαζίσκην ἐγώ,
ἐκ τῶν ὀλῶν τῶν ἐκ Πύλου μεμαγμένην.

'Αλ. *[returning with huge bread-crusts]*
ἐγὼ δὲ μυστίλας, μεμυστιλημένας
ὑπὸ τῆς θεοῦ, τῇ χειρὶ τῇ 'λεφαντίνῃ.

Δη. ὡς μέγαν ἄρ' εἶχες, ὦ πότνια, τὸν δάκτυλον.

Πα. *[bringing a bason of pea-soup]*
ἐγὼ δ' ἔτνος γε πίσινον, εὔχρων καὶ καλόν·
ἐτόρυνε δ' αὔθ' ἡ Παλλάς, ἡ Πυλαιμάχος.

'Αλ. *[bringing a pot of broth]*
ὦ Δῆμ', ἐναργῶς ἡ θεός σ' ἐπισκοπεῖ,
καὶ νῦν ὑπερέχει σου χύτραν ζωμοῦ πλέαν.

Δη. οἴει γὰρ οἰκεῖσθ' ἂν ἔτι τήνδε τὴν πόλιν,
εἰ μὴ φανερῶς ἡμῶν ὑπερεῖχε τὴν χύτραν;

Πα. *[bringing fish cutlets]*
τουτὶ τέμαχός σοι 'δωκεν ἡ Φοβεσιστράτη.

Αλ. *[bringing a plate with lumps of boiled meat, and slices of tripe and paunch: on each occasion* DEMUS *seems more pleased with the Sausage-seller's offering]*
ἡ δ' Ὀβριμοπάτρα γ', ἑφθὸν ἐκ ζωμοῦ κρέας,
καὶ χόλικος ἠνύστρου τε καὶ γαστρὸς τόμον.

Δη. καλῶς γ' ἐποίησε, τοῦ πέπλου μεμνημένη.

Πα. *[bringing a flat cake]*

ἡ Γοργολόφα σ' ἐκέλευε τουτουῒ φαγεῖν
ἐλατῆρος, ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς.

'Αλ. *[bringing a plate of intestines]*

λαβὲ καὶ ταδὶ νῦν.

Δη. καὶ τί τούτοις χρήσομαι
τοῖς ἐντέροις;

'Αλ. ἐπίτηδες αὔτ' ἔπεμψέ σοι
εἰς τὰς τριήρεις ἐντερονείαν ἡ θεός·
ἐπισκοπεῖ γὰρ περιφανῶς τὸ ναυτικόν.

[giving him a cup of wine]

ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο.

Δη. *[smacking his lips after a good pull]*

ὡς ἡδύς, ὦ Ζεῦ, καὶ τὰ τρία φέρων καλῶς.

'Αλ. ἡ Τριτογενὴς γὰρ αὐτὸν ἐνετριτώνισε.

Πα. *[bringing a slice of cheesecake, looking very rich]*

λαβὲ νῦν πλακοῦντος πίονος παρ' ἐμοῦ τόμον.

'Αλ. *[bringing from his hamper a whole cheesecake]*

παρ' ἐμοῦ δ' ὅλον γε τὸν πλακοῦντα τουτονί.

Πα. *[fetching some jugged hare; with a triumphant glance at the Sausage-seller]*

ἀλλ' οὐ λαγῷ' ἕξεις ὁπόθεν δῷς· ἀλλ' ἐγώ.

Αλ. *[scratching his head]*

οἴμοι· πόθεν λαγῷά μοι γενήσεται;
ὦ θυμέ, νυνὶ βωμολόχον ἔξευρέ τι.

[throwing himself into an attitude of deep reflection]

Πα. [*showing Sausage-seller the tray of jugged hare with chuckling exultation*]
ὁρᾷς τάδ', ὦ κακόδαιμον ;

'Αλ. [*jumping up suddenly, and staring right behind the* PAPHLAGONIAN, *as if he saw somebody*]
ὀλίγον μοι μέλει·
ἀλλὰ γὰρ ἐκεῖνοί γ' ὡς ἔμ' ἔρχονται.

Πα. [*looking back quickly*] τίνες ;

'Αλ. [*as before*]
πρέσβεις, ἔχοντες ἀργυρίου βαλάντια.

Πα. [*looking eagerly about*] ποῦ, ποῦ ;

'Αλ. [*suddenly, while his attention is engaged, snatching the jugged hare off the tray, and depositing it before* DEMUS]
[*to* PAPHLAGONIAN]
τί δέ σοι τοῦτ' ; οὐκ ἐάσεις τοὺς ξένους ;
[*to* DEMUS]
ὦ Δημίδιον, ὁρᾷς τὰ λαγῷ', ἅ σοι φέρω ;

Πα. [*in despair, discovering the trick*]
οἴμοι τάλας, ἀδίκως γε τἄμ' ὑφήρπασας.

'Αλ. νὴ τὸν Ποσειδῶ, καὶ σὺ γὰρ τοὺς ἐκ Πύλου.

Δη. εἴπ', ἀντιβολῶ, πῶς ἐπενόησας ἁρπάσαι ;

'Αλ. [*solemnly, in tragic voice*]
τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμ' ἐμόν.

Πα. [*distracted*]
ἐγὼ δ' ἐκινδύνευσ', ἐγὼ δ' ὤπτησά γε.

Δη. [*to the* PAPHLAGONIAN]
ἄπιθ'· οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἡ χάρις.

Πα. οἴμοι κακοδαίμων, ὑπεραναιδευθήσομαι.

Αλ. τί οὐ διακρίνεις, Δῆμ', ὁπότερός ἐστι νῷν
ἀνὴρ ἀμείνων περὶ σὲ καὶ τὴν γαστέρα;

Δη. τῷ δῆτ' ἂν ὑμᾶς χρησάμενος τεκμηρίῳ
δόξαιμι κρίνειν τοῖς θεαταῖσιν σοφῶς;

Αλ. ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἰὼν
ξύλλαβε σιωπῇ, καὶ βασάνισον ἅττ' ἔνι,
καὶ τὴν Παφλαγόνος· κἀμέλει κρινεῖς καλῶς·

Δη. [*gets up from his table, and goes to Sausage-seller's hamper*]
φέρ' ἴδω, τί οὖν ἔνεστιν;

[*the Sausage-seller lifts it up, turns it upside down with a tap on the bottom to shew that it is empty*]

Αλ. ἀλλ' ὁρᾷς κενήν,
ὦ παππίδιον· ἅπαντα γάρ σοι παρεφόρουν.

Δη. αὕτη μὲν ἡ κίστη τὰ τοῦ δήμου φρονεῖ.

Αλ. βάδιζε γοῦν καὶ δεῦρο πρὸς τὴν Παφλαγόνος.
[*leading* DEMUS *over to the* PAPHLAGONIAN'S *hamper*]
ὁρᾷς νυν; [*opening it, and displaying it full of all kinds of scraps from the feast*]

Δη. οἴμοι τῶν ἀγαθῶν, ὅσων πλέα.
[*pulling out a large piece of cheese-cake*]
ὅσον τὸ χρῆμα τοῦ πλακοῦντος ἀπέθετο·
ἐμοὶ δ' ἔδωκεν ἀποτεμὼν τυννουτονί.

[*holding up his finger and thumb, as if they held the tiniest fragment of cheese-cake*]

Αλ. τοιαῦτα μέντοι καὶ πρότερον εἰργάζετο·
σοὶ μὲν προσεδίδου σμικρόν, ὧν ἐλάμβανεν,
αὐτὸς δ' ἑαυτῷ παρετίθει τὰ μείζονα.

Δη. [*turning angrily to the* PAPHLAGONIAN]

ὦ μιαρέ, κλέπτων δή με ταῦτ' ἐξηπάτας;
[*pathetically*] ἐγὼ δέ τυ ἐστεφάνιξα κἠδωρησάμαν.

Πα. ἐγὼ δ' ἔκλεπτον ἐπ' ἀγαθῷ γε τῇ πόλει.

Δη. κατάθου ταχέως τὸν στέφανον, ἵν' ἐγὼ τουτῳῒ
αὐτὸν περιθῶ.

'Αλ. κατάθου ταχέως, μαστιγία.

Πα. [*assuming a tragic attitude and air, which he keeps to the end of the scene*]
οὐ δῆτ', ἐπεί μοι χρησμός ἐστι Πυθικὸς
φράζων, ὑφ' οὗ 'δέησέ μ' ἡττᾶσθαι μόνου.

'Αλ. τοὐμόν γε φράζων ὄνομα, καὶ λίαν σαφῶς.

Πα. καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίῳ,
εἴ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις.
καί σου τοσοῦτο πρῶτον ἐκπειράσομαι·
παῖς ὢν ἐφοίτας ἐς τίνος διδασκάλου;

'Αλ. ἐν ταῖσιν εὕστραις κονδύλοις ἡρμοττόμην.

Πα. [*theatrically starting, as at a strange coincidence*]
πῶς εἶπας; ὥς μου χρησμὸς ἅπτεται φρενῶν.
εἶεν. [*as if recovering himself by an effort*]
ἐν παιδοτρίβου δὲ τίνα πάλην ἐμάνθανες;

'Αλ. κλέπτων ἐπιορκεῖν, καὶ βλέπειν ἐναντίον.

Πα. [*wildly*]
ὦ Φοῖβ' Ἄπολλον Λύκιε, τί ποτ' ἔμ' ἐργάσει;
τέχνην δὲ τίνα ποτ' εἶχες ἐξανδρούμενος;

'Αλ. ἠλλαντοπώλουν, τῷ τε πίνειν ἡδόμην.

Πα. [*in despair*]
οἴμοι κακοδαίμων· οὐκέτ' οὐδέν εἰμ' ἐγω.

[*with a ray of hope*]
λεπτή τις ἐλπίς ἐστ᾽, ἐφ᾽ ἧς ὀχούμεθα.
καί μοι τοσοῦτον εἰπέ· πότερον ἐν ἀγορᾷ
ἠλλαντοπώλεις, ἐτεόν, ἢ ᾽πὶ ταῖς πύλαις;
Ἀλ. ἐπὶ ταῖς πύλαισιν, οὗ τὸ τάριχος ὤνιον.
Πα. [*broken down altogether*]
οἴμοι· πέπρακται τοῦ θεοῦ τὸ θέσφατον.
κυλίνδετ᾽ εἴσω τόνδε τὸν δυσδαίμονα.
[*dashing the chaplet off his head on the ground*]
ὦ στέφανε, χαίρων ἄπιθι, καί σ᾽ ἄκων ἐγὼ
λείπω· σὲ δ᾽ ἄλλος τις λαβὼν κεκτήσεται,
κλέπτης μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ᾽ ἴσως.
[*falls lifeless back in a frenzy of despair*]
Ἀλ. Ἑλλάνιε Ζεῦ, σὸν τὸ νικητήριον.
Δη. ἐμοὶ δέ γ᾽, ὅ τι σοι τοὔνομ᾽, εἴπ᾽.
Ἀλ. Ἀγοράκριτος,
ἐν τῇ ᾽γορᾷ γὰρ κρινόμενος ἐβοσκόμην.
Δη. Ἀγορακρίτῳ τοίνυν ἐμαυτὸν ἐπιτρέπω.
Ἀλ. καὶ μὴν ἐγώ σ᾽, ὦ Δῆμε, θεραπεύσω καλῶς,
ὥσθ᾽ ὁμολογεῖν σε, μηδέν᾽ ἀνθρώπων ἐμοῦ
ἰδεῖν ἀμείνω τῇ Κεχηναίων πόλει.
[*go off arm-in-arm*]

SCENE V.

The Pnyx as before. The PAPHLAGONIAN *sitting on the ground speechless, in the most woe-begone attitude and look. The* CHORUS *enter and sing.*

Χο. Φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις ἐς λόγον,
καὶ μίαν λέξαι τιν' αὐτῶν, ἥτις ἦν γεραιτέρα·
Οὐδὲ πυνθάνεσθε ταῦτ', ὦ παρθένοι, τἀν τῇ πόλει;
φασὶν αἰτεῖσθαί τιν' ἡμῶν ἑκατὸν εἰς Καρχηδόνα
ἄνδρα μοχθηρὸν πολίτην, ὀξίνην Ὑπέρβολον.
ταῖς δὲ δόξαι δεινὸν εἶναι τοῦτο, κοὐκ ἀνασχετόν,
καί τιν' εἰπεῖν, 'οὐκ ἐμοῦ γ' ἄρξει ποτ'· ἀλλ' ἐάν με χρῇ,
'ὑπὸ τερηδόνων σαπεῖσ' ἐνταῦθα καταγηράσομαι·
'εἴπερ ἐκ πεύκης γε κἀγὼ καὶ ξύλων ἐπηγνύμην.
'ἢν δ' ἀρέσκῃ ταῦτ' Ἀθηναίοις, καθῆσθαί μοι δοκεῖ
'εἰς τὸ Θησεῖον πλεούσας, ἢ 'πὶ τῶν Σεμνῶν Θεῶν.

'οὐ γὰρ ἡμῶν γε στρατηγῶν ἐγχανεῖται τῇ πόλει·
'ἀλλὰ πλείτω χωρὶς αὐτὸς ἐς κόρακας, εἰ βούλεται,
'τὰς σκάφας, ἐν αἷς ἐπώλει τοὺς λύχνους, καθελκύσας.'

Enter AGORACRITUS *the Sausage-seller, in a state of the utmost triumph*]

Αγ. Εὐφημεῖν χρὴ καὶ στόμα κλείειν, καὶ μαρτυριῶν ἀπέχεσθαι,
καὶ τὰ δικαστήρια συγκλείειν, οἷς ἡ πόλις ἥδε γέγηθεν·
ἐπὶ καιναῖσιν δ' εὐτυχίαισιν παιωνίζειν τὸ θέατρον.

Χο. ὦ ταῖς ἱεραῖς φέγγος 'Αθήναις, καὶ ταῖς νήσοις ἐπίκουρε,
τίν' ἔχων φήμην ἀγαθὴν ἥκεις, ἐφ' ὅτῳ κνισῶμεν ἀγυιάς;

Αγ. τὸν Δῆμον ἀφεψήσας ὑμῖν, καλὸν ἐξ αἰσχροῦ πεποίηκα.

Χο. καὶ ποῦ 'στὶν νῦν, ὦ θαυμαστὰς ἐξευρίσκων ἐπινοίας;

'Αγ. ἐν ταῖσιν ἰοστεφάνοις οἰκεῖ, ταῖς ἀρχαίαισιν 'Αθήναις.

Χο. πῶς ἂν ἴδοιμεν; ποίαν τιν' ἔχει σκευήν; ποῖος γεγένηται;

'Αγ. οἷός περ 'Αριστείδῃ πρότερον καὶ Μιλτιάδῃ ξυνεσίτει.

[*a noise is heard in* DEMUS' *house; the folding doors of the vestibule begin to draw back*]

ὄψεσθε δέ· καὶ γὰρ ἀνοιγνυμένων ψόφος ἤδη τῶν προπυλαίων.

[*the doors are at length completely opened, and display a fairy-like view of Athens as it was before the war. The noble buildings here, and there the smiling fields and vineyards unravaged by hostile armies. In the centre is* DEMUS, *dressed in brilliant holiday costume, his hair perfumed with myrrh, and gathered in a knot in true old Athenian fashion, clasped with a golden cricket.* AGORACRITUS *goes on triumphantly;*—]

ἀλλ' ὀλολύξατε φαινομέναισιν ταῖς ἀρχαίαισιν Ἀθήναις,
καὶ θαυμασταῖς καὶ πολυύμνοις, ἵν' ὁ κλεινὸς Δῆμος ἐνοικεῖ.

Χο. ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀριζήλωτοι Ἀθῆναι,
δείξατε τὸν τῆς Ἑλλάδος ἡμῖν καὶ τῆς γῆς τῆσδε μόναρχον.

Ἀγ. [*pointing to* DEMUS, *who comes slowly forward*]
ὅδ' ἐκεῖνος ὁρᾶν τεττιγοφόρας, ἀρχαίῳ σχήματι λαμπρός,
οὐ χοιρινῶν ὄζων, ἀλλὰ σπονδῶν, σμύρνῃ κατάλειπτος.

Χο. χαῖρ', ὦ βασιλεῦ τῶν Ἑλλήνων· καί σοι ξυγχαίρομεν ἡμεῖς.
τῆς γὰρ πόλεως ἄξια πράττεις, καὶ τοῦ 'ν Μαραθῶνι τροπαίου.

Δη. ὦ φίλτατ' ἀνδρῶν, ἐλθὲ δεῦρ', Ἀγοράκριτε.
ὅσα με δέδρακας ἀγάθ' ἀφεψήσας.

'Αγ. ἐγώ;
ἀλλ', ὦ μέλ', οὐκ οἶσθ', οἷος ἦσθ' αὐτὸς πάρος,
οὐδ' οἷ' ἔδρας· ἐμὲ γὰρ νομίζοις ἂν θεόν.

Δη. τί δ' ἔδρων, κάτειπέ μοι, πρὸ τοῦ; ποῖός τις ἦ;

'Αγ. πρῶτον μέν, ὁπότ' εἴποι τις ἐν τῇ 'κκλησίᾳ,
'Ὦ Δῆμ', ἐραστής εἰμι σός, φιλῶ τε σέ,
'καὶ κήδομαί σου, καὶ προβουλεύω μόνος,'
τούτοις ὁπότε χρήσαιτό τις προοιμίοις,
ἀνωρτάλιζες, κἀκερουτίας.

Δη. ἐγώ;

'Αγ. εἶτ' ἐξαπατήσας σ' ἀντὶ τούτων, ᾤχετο.

Δη. [*astounded*]
τί φῄς; τοιαῦτά μ' ἔδρων, ἐγὼ δ' οὐκ ᾐσθόμην;

'Αγ. τὰ δ' ὦτα γάρ σου, νὴ Δί', ἐξεπετάννυτο,
ὥσπερ σκιάδειον, καὶ πάλιν ξυνήγετο.

Δη. [*with shame and astonishment*]
οὕτως ἀνόητος ἐγεγενήμην καὶ γέρων;

'Αγ. καί, νὴ Δί', εἴ γε δύο λεγοίτην ῥήτορε,
ὁ μέν, ποιεῖσθαι ναῦς μακράς, ὁ δ' ἕτερος αὖ,
καταμισθοφορῆσαι· τοῦτον ὁ τὸν μισθὸν λέγων
τὸν τὰς τριήρεις παραδραμὼν ἂν ᾤχετο.
[DEMUS *bows his head in humiliation*]
οὗτος, τί κύπτεις; οὐχὶ κατὰ χώραν μενεῖς;

Δη. [*without looking up*]
αἰσχύνομαί τοι ταῖς πρότερον ἁμαρτίαις.

'Αγ. [*encouraging him*]

ἀλλ' οὐ σὺ τούτων αἴτιος, μὴ φροντίσῃς,
ἀλλ' οἵ σε ταῦτ' ἐξηπάτων. νῦν δὴ φράσον·
ἐάν τις εἴπῃ βωμολόχος ξυνήγορος·
'Οὐκ ἔστιν ὑμῖν τοῖς δικασταῖς ἄλφιτα,
'εἰ μὴ καταγνώσεσθε ταύτην τὴν δίκην,'
τοῦτον τί δράσεις, εἰπέ, τὸν ξυνήγορον;

Δη. [*recovering himself*]
ἄρας μετέωρον, ἐς τὸ βάραθρον ἐμβαλῶ,
ἐκ τοῦ λάρυγγος ἐκκρεμάσας—Ὑπέρβολον.

Αγ. τουτὶ μὲν ὀρθῶς καὶ φρονίμως ἤδη λέγεις·
τὰ δ' ἄλλα, φέρ' ἴδω, πῶς πολιτεύσει, φράσον.

Δη. πρῶτον μέν, ὁπόσοι ναῦς ἐλαύνουσιν μακράς,
καταγομένοις τὸν μισθὸν ἀποδώσω 'ντελῆ.
ἔπειθ' ὁπλίτης ἐντεθεὶς ἐν καταλόγῳ
οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται·
ἀλλ', ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράψεται.
οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ.

'Αγ. ποῦ δῆτα Κλεισθένης ἀγοράσει καὶ Στράτων;

Δη. νὴ τὸν Δί' ἀναγκάσω κυνηγετεῖν ἐγὼ
τούτους ἅπαντας, παυσαμένους ψηφισμάτων.

Αγ. [*presenting him with a folding stool*]
ἔχε νυν ἐπὶ τούτοις τουτονὶ τὸν ὀκλαδίαν.

Δη. [*beaming*]
μακάριος ἐς τἀρχαῖα δὴ καθίσταμαι.

'Αγ. φήσεις δ', ἐπειδὰν τὰς τριακοντούτιδας
σπονδὰς παραδῶ σοι·
[*calling behind the scenes*] δεῦρ' ἴθ' αἱ Σπονδαὶ ταχύ.
[*enter some beautiful girls ; Demus is all admiration*]

Δη. ὦ Ζεῦ πολυτίμηθ', ὡς καλαί· πρὸς τῶν θεῶν,
πῶς ἔλαβες αὐτὰς ἐτεόν;

'Αγ. οὐ γὰρ ὁ Παφλαγὼν
ἀπέκρυπτε ταύτας ἔνδον, ἵνα σὺ μὴ λάβοις;
νῦν οὖν ἐγώ σοι παραδίδωμ' εἰς τοὺς ἀγροὺς
αὐτὰς ἰέναι λαβόντα.

Δη. τὸν δὲ Παφλαγόνα,
ὃς ταῦτ' ἔδρασεν, εἴφ' ὅ τι ποιήσεις κακόν.

Αγ. οὐδὲν μέγ' ἀλλ' ἢ τὴν ἐμὴν ἕξει τέχνην·
ἐπὶ ταῖς πύλαις ἀλλαντοπωλήσει μόνος,
τὰ κύνεια μιγνὺς τοῖς ὀνείοις πράγμασι,
κἀκ τῶν βαλανείων αὖ τὸ λουτρὸν πίεται.

Δη. εὖ γ' ἐπενόησας, οὗπέρ ἐστιν ἄξιος,
κλέπταισι καὶ βαλανεῦσι διακεκραγέναι.
καί σ' ἀντὶ τούτων ἐς τὸ Πρυτανεῖον καλῶ,
ἐς τὴν ἕδραν θ', ἵν' ἐκεῖνος ἦν ὁ φαρμακός.
[*fetching a green coat and handing it to* DEMUS]
ἕπου δὲ ταυτηνὶ λαβὼν τὴν βατραχίδα·
κἀκεῖνον ἐκφερέτω τις ὡς ἐπὶ τὴν τέχνην,
[*pointing contemptuously to the* PAPHLAGONIAN]
ἵν' ἴδωσιν αὐτόν, οὓς ἐλωβᾶθ', οἱ ξένοι.

[*Exeunt to the Prytaneum; Cleon the* PAPHLAGONIAN *is carried out by some attendants.*]

NOTES.

SCENE 1.

1. *ἰατταταιάξ*, an exclamation, 'Oh dear, oh dear!'
2. *Παφλαγόνα.* Cleon is brought in as a Paphlagonian slave, probably on account of the pun, *παφλάζω* meaning 'to bluster.' *κακὸν κακῶς* are taken together.
3. *αὐταῖσι βουλαῖς*, 'schemes and all,' a common use of *αὐτός*, v. 7. The dat. would naturally have *σύν*, but the prep. is omitted with *αὐτός*.
4. *εἰσέρρω*, 'to come in.'
9. *ξυναυλίαν*, 'a duet' of harp and flute, or two flutes. The accusative is a sort of cognate. 'That we may weep in concert a piece of Olympus,' a noted Phrygian musician. Their discordant whimper was a comic imitation of an instrumental concert. The line is perh. a quotation, as the Ionic form *οὐλύμπου*, allowable in tragedy (cf. *μοῦνος*), is not permissible in comedy.
11. *κινύρομαι*, 'whine.' *ἄλλως*, 'in vain.'
13. *μὲν οὖν*, corrective. 'No, you tell me.' *μὲν οὖν* seems to have been originally elliptical. The present passage will show its meaning well. *Οἰκ. β.* says *λέγε σύ*, 'you tell me.' *Οἰκ. ά* replies *σὺ μὲν οὖν λέγε* [*ἐγὼ δὲ μή*] 'Do *you* then tell me,' [but not I you]. The antithesis to the *μέν* is easily understood, and it is this which gives the corrective force.
14. *μάχωμαι*, *i.e.*, 'quarrel with you.'
16. A line from Hippolytus of Euripides (at whom Aristophanes is always laughing). Phaedra wishes the nurse to guess

her wicked love, rather than have the shame of telling it. Note the comic incongruity of putting this line, with its passionate and tragic associations, in the mouth of a cowering slave. *πῶς ἄν*, lit., 'how could you tell?' *i.e.*, 'I wish you would.'

17. *ἔνι = ἔνεστι. θρέττε*, a slang form of *θράσος*.

18. *κομψευριπικῶς* [*κομψός*, Εὐριπίδης], 'in a fine Euripidean strain.'

19. *διασκανδικίσῃς*, 'don't dose us with chervil' (*σκάνδιξ*, 'chervil'), a cut at Euripides, whose mother sold herbs.

20. *ἀπόκινυς*, 'escape' [*ἀπὸ κινέω*, 'to move']. The word is said to be used for a kind of dance, probably representing a slave's escape. [We might say, 'find some Perfect Cure.']

21. 'Catching it up quick like this.' The point is that he did not like to say such a fearful word as *αὐτομολῶμεν*, 'let us desert,' all at once, but got at it by slow degrees. *ὡδί.* This is called the deictic *ι*, and is added to several pronouns and adverbs to give a demonstrative force.

22. *καὶ δή*, 'there, I say it,' used when a request is complied with.

28. *βρέτας*, 'an image.' *ποῖος*, used in contemptuous repetition of another person's word. 'Image of the gods, indeed!' cf. 150.

31. *προσβιβάζειν*, 'to bring a person to' [a conclusion], 'to convince.'

32. *βούλει φράσω.* The interrogative *φράσω*; 'Am I to tell?' is called the deliberative subjunctive. Here it is made dependent on another verb, *βούλει*, 'Do you wish me to . . .?'

33. *παραιτησώμεθα*, hortative, 'let us beg.'

36. *λέγοιμ' ἄν*, 'I will tell them.' The conditional used as a mild future.

37. *κυαμοτρώξ* [*κύαμος*, *τρώγω*, 'eat'], 'a bean-eater,' with an

allusion to the use of the bean in voting. *ἀκράχολος*, 'passionate' [*ἄκρος*, 'extreme,' *χόλος*, 'anger'].

38. *Δῆμος Πυκνίτης*. The regular way of describing an Athenian was to give the name of the man and the name of his district. So here the representative *Δῆμος* is called *Πυκνίτης*, because the Pnyx was the place where the Athenians held their public meetings.

39. *ὑπόκωφον*, 'rather deaf.'

40. The 'Paphlagonian tanner' is of course Cleon. The play is full of hits at his trade.

43. *βυρσοπαφλάγων*, cf. line 40.

44. *αἰκάλλω*, 'fawn on.' *θωπεύω*, 'wheedle.'

45. *κοσκυλμάτιοις*, 'leather parings,' an unexpected word, referring to Cleon's trade. This sudden introduction of unexpected touches is common in Aristophanes, and is called *παρὰ προσδοκίαν* ['contrary to expectation'].

46. *μίαν* [*δίκην*], another unexpected phrase. His exercise before bathing is not gymnastics, but hearing cases! Aristophanes often ridicules the litigiousness of the Athenians.

47. *ῥοφεῖν* and *ἐντράγειν*, 'to gobble' and 'munch.' *τριώβολον*, or three obols (about $4\frac{1}{2}d.$), was the daily pay of the dicasts.

50. *κεχάρισται*, 'has presented.' *πρώην*, 'the other day.' He alludes to the capture of Pylos by Cleon (though Demosthenes had prepared everything and deserved the real credit), which was achieved in the preceding summer (425 B.C.)

51. *μάσσω*, 'to knead.'

55. *βυρσίνη*. It was common for slaves to fan flies away from their masters with a myrtle bough or *μυρσίνη*. Here we have unexpectedly *βυρσίνη*, in allusion again to Cleon's trade. We may say 'bunch of leathers' for 'feathers.'

56. *ἀποσοβεῖ*, 'scares away' [flies, you expect; but he says 'orators,' another kind of pest].

57. *σιβυλλιάω* 'to be fond of sibylline prophecies.' The termination *-ιάω* is called 'desiderative,' like *στρατηγιάω*, 'to desire to be a general.'

58. *μακκοάω*, 'to be stupid.'

59. *ἄντικρυς*, 'regular' lies.

62. *ταράττει*, 'worries.' Hylas is one of the slaves, of course.

63. *ἀνύσαντε*, lit. 'hastening,' *i.e.*, 'let us be quick and think.'

64. *ἀναπείθω*, 'to persuade' [by a bribe].

74. A tragic way of poisoning one's self.

75. Thucydides says he died of disease; but popular rumour saic he poisoned himself.

76. *ἀγαθοῦ δαίμονος*, '[in honour] of our good genius,' always the first toast.

79. [*λῆρος*, 'nonsense.' *κροῦνος*, 'spring.' *χύτρα*, 'pitcher.'] 'You're a water-bottle-twaddler,' 'a teetotal-tittle-tattle.'

80. *εἰς ἐπίνοιαν*, 'for the wit,' as a sharpener of the wit.

83. *διαπράττω*, 'succeed' [generally active].

85. *χοῦς* = 5 pints. *ἄρδω*, 'wet.'

89. *πάντα ταυτί*, 'all this place.' *καταπάσσω*, 'sprinkle.'

91. *ὡς εὐτυχῶς*. attraction, for *ὡς εὐτυχές*.

93. *ἐπίπαστα*, 'cakes [sprinkled with salt]. *δημιό-πρατα* [*πιπράσκω*], properly, 'sold publicly,' *i.e.*, confiscated property; a relish for the demagogue Cleon. *βάσκανος* [fascinare], properly, 'a person with evil eye,' here, 'a slanderer.' *ῥέγκω*, 'snore.'

95. *ἐγκάναξον*, 'gurgle it in.' [*καναχή*, 'a noise.']

97. *ἕλκε*. So we say 'take a *pull*.' 'Pramnian' was a red Thracian or Asiatic wine.

101. *ταῦτα*, 'that's it.'

107. *ἀνύσας*, 63.

111. *Βάκις* was a well-known soothsayer's name.

113. *ταῦτ' ἄρ'*, 'that was then the reason why.'

114. *ὀρρωδέω* [Lat. horreo], 'to dread.'

116. *πῶς*; [*Οἰκ. β.*] *ὅπως*; The second *ὅπως* is really an elliptica. sentence, a verb *ἐρωτᾷς* being understood. *Οἰκ. ά.* says *πῶς*; 'how so?' *Οἰκ. β.* replies, *ὅπως*; that is [*ἐρωτᾷς με*] *ὅπως*; '(Do you ask me) how?'

117. *στυππειοπώλης* [*στυππεῖον*, 'tow'], 'hempmonger.' Alludes to Eucrates, a hempseller, who after Pericles' death had great influence at Athens.

119. *-πώλης* only used in composition; here comically by itself. We might say, 'this is one monger.'

120. *προβατοπώλης*. Lysicles (who led the people after Eucrates) was a sheep-dealer.

123. *γένοιτο* is unusual, after the primary tense; but the utterance of the oracle was past, and so he instinctively says *γένοιτο*.

125. *Κυκλόβορος*, a torrent in Attica. 'with a voice like Niagara.'

131. *ἀλλαντοπώλης*, 'a sausage-seller.' [*ἀλλᾶς*, 'sausage-meat.']

132. *τῆς τέχνης*, exclamatory gen., 'what a trade!'

135. *κατὰ θεῖον*, 'providentially.'

140. *τὸ ἐλεόν*, 'the dresser.'

146. Mock-tragic.

148. *πλύνειν τὰς κοιλίας*, 'to wash my pig's-guts.'

150. *ποίας*, contemptuously; 'guts, you fool! what guts?' cf. 28.

151. *στίχες*, 'ranks,' 'rows.'

154. *κλαστάζω* [*κλάω*, 'break'], properly, 'to prune' vines; here, metaphorically, 'trim,' 'dress,' 'keep under.'

158. *ὁλκάς*, [*ἕλκω*, 'to pull,' 'drag'], 'a merchant-vessel.'

160. He is to survey the whole Levant, from Caria to Carthage. The matter-of-fact sausage-seller objects that he would get a squint.

163. *πέρναται*, 'are jobbed' unexpectedly for *διοικεῖται* (or some such word), 'are administered.'

173. 'Unless to be the son of blackguards' [is to be of good birth.]: and so 'only from blackguards.'

176. *κακὰ κακῶς*, 'only so-so.'

178. *πρός*, 'belongs to.'

180. *εἰς*, 'falls to.'

183. *ποικίλως*, 'ambiguously.'

184. The grandiloquent-obscure style of the old oracles is splendidly parodied, with an absurd intermixture of comic words:

> 'When with his crooked claws the imperial eagle of cow-hide
> 'Pounces, and snaps in his beak the block-head blood-sucking serpent,
> 'Then it is lost, I ween, that Paphlagonian garlic,
> 'And to the vendors of guts great Zeus gives honour and glory,
> 'If so be that they choose not rather the selling of sausage.'

χηλή, 'a talon.' *σκοροδ-άλμη*, literally, 'garlic-brine' [*ἅλς*], a poor man's relish.

188. *αἴ κεν*, epic for *ἐάν*.

197. *θάλπω*, literally 'warm,' hence 'soothe,' 'cajole.'

198. *αἰκάλλω*, cf. 44, here 'please.'

201. *χορδεύω*, [*χορδή*, 'a gut,' 'a sausage'], 'to chop, mince.' All he has to do to become demagogue is just to apply the rules of his own trade to politics; chop and stir matters all up higgledy-piggledy, then sweeten them with a few savoury little speeches.

204. *ἀγοραῖος*, 'you're one of the riff-raff.'

208. *ὅπως ἀμυνεῖ.* This use of *ὅπως* with the future is also elliptical. *ὅρα* (or some such word) is to be supplied. It will then be '[Take care] how you shall keep him off,' *i.e.*, 'Mind you keep him off.'

216. *ἐξῃκασμένος*, 'he has not got a mask on' [*ἐξεικάζω*, 'to make a likeness'], and therefore will not look like the real Cleon. The story is that as all feared to undertake the part, Aristophanes himself played Cleon.

219. *δεξιόν*, 'clever.'

224. 'Making the Chalcidians revolt,' an absurd accusation, such as were often bandied about.

228. Simon and Panaetius, two leaders of the Chorus of Knights.

233. *ταραξιππόστρατον*, 'the Confounder of the host of Knights.'

234. 'A gulf and Charybdis of plunder.'

240. 'The road which Eucrates fled straight for his bran-stores.' Eucrates the hempseller (117) had apparently also depôts of hay and bran, which served him for a hiding-place from the anger of the fickle mob.

SCENE 2.

241. *καὶ μήν*, 290.

242. *κολόκυμα*, 'a swelling wave.'

243. *μορμώ*, [literally, 'bugbear']. *τοῦ θράσους*, 'Boo-hoo! what bluster!'

244. *τῶν αὐτῶν*, 'same as before.' The sense is, 'bad luck to me if I don't be the death of you, provided I'm as good a liar as I used to be.'

246. [*ψόλος*, 'smoke,' *κόμπος*, 'brag'] 'your vapouring brag.'

251. *προεδρία*, the 'front seat' at public spectacles, was one of Cleon's honours bestowed for his success at Pylos.

254. *ξύλον*, 'stocks,' 'pillory.' There was one with five holes, for head, arms, and legs, see 374.

256. *ἐπὶ τῷ;* 'with what'? 'what would you like for the staple of your meals?' bread usually formed the staple of a poor man's dinner; and he tried to get fish or meat as a delicacy [*ὄψον*] upon [*ἐπί*] it. *βαλαντίον*, 'a purse': significantly.

258. *ἀπονυχίζω*, 'to tear away with the nails.' The dining in the Prytaneum [public hall] at the national expense was another of his Pylos honours.

264. *ψωμίζω*, 'to feed with sops' [*ψωμός*]. *τίτθη*, 'a nurse.'

266. *μασάομαι* [*μάσσω, μᾶζα*], 'to chew' it to the proper consistency.

273. *εἰρεσιώνη*, 'a harvest wreath' of olive and wool [*εἶρος*] carried

in procession, then hung at the house door. *σπαράσσω*, 'to tear.'

283. *λυχνοπώλης*. The noted demagogue Hyperbolus was a 'lamp-seller.' *νευρορράφος*, 'a sinew-stitcher,' 'cobbler.'

289. 'To steal another man's pot from a work-shop' he thought a fit comparison for Cleon's unearned success at Pylos. *ἕψω*, 'to boil.'

290. *καὶ μὴν* introduces a new idea or person. Cf. 241.

298. He means, of course, that the Athenians in themselves are a sensible folk enough, but that when collected in ecclesia (on the Pnyx) their sense deserts them.

299. *ὥσπερ ἐμποδίζων ἰσχάδας*. The best of several bad explanations is, 'as if you were fig-bobbing,' alluding to the game of stringing figs, then catching them dangling with the mouth. This would certainly make one *κεχηνώς*.

SCENE 3.

302. *τοὔβολοῦ*, unexpectedly, (for *δήμου*, 'to most of the people,') he says, 'to those who go many to the obolus,' *i.e.*, who are dirt-cheap, 'to the Great Twopenny Halfpenny.'

303. *σκοροδίζω*, 'to garlic,' *i.e.*, excite, enrage. Garlic was used for exciting cocks to fight.

305. *ταμιεύω*, 'to be steward.'

310. *ἀλλ' ἤ*, 'or else.'

311. *θρῖον*, 'a lump,' *δημός*, 'fat,' play on *δῆμος*.

313. *λάρος*, 'cormorant,' emblem of Cleon's rapacity.

325. *κιβωτός*, 'chest.' *μοὔστι = μοι ἐστι*.

326. *ὑπερῷον*, 'a garret.' *συνοικία*, 'a lodging-house.'

329. *Γλάνις*, an imaginary name invented for the occasion.

332. *φακῆ*, 'lentil-soup.'

333. σκόμβρος, 'mackerel.'

338. There was an oracle which said—

> 'O happy citadel of Athens' town,
> 'After long trouble and sharp suffering,
> 'Thou shalt become an eagle in the sky!'

φράζευ, 'consider,' = φράζου.

341. ἐριτίμων. ἐρι- is an intensive prefix used in epic words.

342. καρχαρόδοντα, 'jagged-toothed.' Cleon describes himself as a savage faithful watchdog.

345. 'Many jackdaws croak him down.' Not an unsuitable simile for the harsh and stupid clamour of a demagogue.

347. 'What has Erechtheus to do with daws and a dog?'

348. ἀπύω, 'give tongue.'

351. 'Gnaws a bit off your oracles, as off a door.'

352. 'I have the true account.'

355. He is a dog, indeed, replies Sausage-seller, a fawning, wheedling cur, who is always watching his chance to pilfer. φράζευ here in its other sense, 'Beware.'

357. ὄψον is the bit of meat or fish eaten with the bread, cf. 256; 'your cutlet.'

358. ὀπτάνιον, 'kitchen.'

359. λοπάδας, 'plates' [λεπ- 'shell,' 'scale']. νήσους, unexpectedly for 'pots.'

364. περί, &c., 'standing up in defence of.'

365. refers to the famous oracle *about wooden walls* in the time of Xerxes, happily interpreted to allude to ships.

369. Antileon is clearly some contemporary knave or fool.

374. [σῦριγξ, 'a hole' (so 'a pipe')]. See 254, where the πεντεσύριγγον ξύλον is explained.

377. ἱέραξ, 'hawk.' κοράκινος, 'young raven.' Allusion to Pylos again.

385. 'A dog-fox.'

386. Philostratus, a dissolute dandy, had this nickname.

390. cf. 116.

396. *ἡμερῶν τριῶν*, 'within three days,' cf. *χρόνου*, 301, limitative gen. of time.

397. *ἀλλὰ γάρ*, elliptical, 'but [stay] for.'

399. *καὶ γὰρ ἐμοί*, 'for I have one too.'

402. *ἀρύταινα*, 'a ladle.'

404. *γλαῦξ*, for the 'owl' was sacred to Pallas. To bring *γλαῦκ' ἐς Ἀθήνας* was to bring 'coals to Newcastle.'

405. *ἀρυβάλλῳ*, 'with a bucket.'

409. *γεροντagωγέω*, comic word, parodied from *παιδαγωγέω*.

411. Corn-largesse was often promised by the orators, and sometimes distributed.

412. Theuphanes was some demagogue.

416. *μηδὲν ἄλλο* sc. *δρᾶ*.

418. Observe the double *ἂν*, very rare in indefinite sentences, though common enough in conditionals.

SCENE 4.

421. *Μακαρίαν*, ironically, 'the blest abode.'

423. *τρίπαλαι*, *δεκάπαλαι*, are comic compounds of *πάλαι*, 'for 3, 10 . . . . . ages.'

428. *οἶσθ' ὃ δρᾶσον*, subordinate imperative, 'do you know what you must do?'

429. *βαλβίς*, 'the starting post.'

431. *ὑποθεῖν*, 'false start,' 'unfair running.'

435. *ὀλαί*, 'barley-meal.' What this cake is we know from v. 50.

436. *μυστίλας* are bread-crusts, hollowed with the finger into rough spoons for taking soup.

437. Allusion to the colossal statue of Athena in the Parthenon, of which the head, hands, and feet were ivory, and the robe of gold.

439. *πίσινος*, 'of pea' [*πίσος*], pea-soup.

440. *Πυλαιμάχος*. Probably alluding to another colossal statue of

Athena on the Acropolis, of bronze, called Athena *Promachos*. It stood alone, and its spear was visible even at sea. There is no doubt also a pun on Πύλος.

442. χύτραν, unexpectedly for χέρα. There is, doubtless, a comic allusion to the shield which she held out.

446. These are all regular epithets of Athena. ἑφθὸν [ἕψω], 'boiled.'

447. χόλιξ, 'tripe.' ἤνυστρον, 'the lower belly' of ruminating animals [said to be from ἀνύω, 'to complete,' finish off the food], a great delicacy.

448. 'In gratitude for the Peplus': this was a fine robe, embroidered with scenes from the national mythology, offered to Athena *Polias* at the Panathenaic feast in August. This was yet a third title of the goddess, as worshipped in the Erechtheum at Athens.

450. ἐλατήρ was a cake rolled flat. The pun is poor enough. 'Take this roll, that we may roll over our foes,' or, 'Take this *poulet* that we may pull well.'

453. ἐντερόνειαν, 'rib-timber,' another pun.

457. Another ghastly pun, τριτογενὴς and τρίτος. ἐνετριτώνισε, 'mixed it 3 to 1.'

458. πλακοῦς, 'cheese-cake' [literally, 'flat' cake, πλάξ].

460. λαγῷα, 'hare's flesh,' 'jugged hare.' [κρέατα, supplied.]

462. βωμο-λόχος [λείχω], literally, 'altar-licking,' expressively applied to dirty gluttons who hung about for sacrifice-scraps. Translate, 'some meat-pilfering trick.' ὦ θυμέ is an imitation of Euripides [Med. 1057].

471. Mock-tragic.

472. The second half of this line is generally given to the sausage-seller, which weakens the force of Paphlagon's absurd lament, and makes Demus' reply unmeaning.

473. *οὐ γὰρ ἀλλά*. This is also elliptical. 'Depart,' says Demus; 'for it is not [the preparer] but the presenter of the meat that does the favour.'

474. *ὑπεραναιδεύω*, 'to surpass in impudence.'

480. *ἅττ'* = *ἅτινα*.

481. *ἀμέλει*, literally imperative, 'never mind,' 'don't be afraid.'

493. *τυ*=*σε*. The line is from a Doric poem about Helots: hence the dialect.

494. Everything was excused on this plea; here, absurdly, even theft is so excused.

497. From here to 520 Paphlagon's lines are charmingly mock-tragic.

503. *εὔστραις* [*εὕω*, 'to singe'], the 'hog-singeing pits.' *κόνδυλος*, 'a cuff,' 'blow.' *ἁρμόττω* [literally 'to fit'], 'to teach,' 'train.'

506. *ἐν παιδοτρίβου* [*τρίβω*, to 'rub,' *i.e.*, 'accustom,' 'train'], 'at your trainer's.'

512. *ὀχεῖσθαι*, 'to be carried,' 'buoyed up on,' a regular tragic word.

515. *τάριχος*, 'stock-fish.' *ὤνιον*, 'for sale.' It was the better kind of sausage-sellers who dealt in the market-place. The lower riff-raff *Ἀλλαντοπώλης* turns out to be, the less is Cleon's hope.

516-517. Parodied or quoted from Euripides' Bellerophon.

518-520. A delicious parody of Alcestis' farewell to her bridal couch—

> *σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,*
> *σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.*

523. *κρινόμενος*, 'having quarrels.'

527. *κεχηναίων*, [unexpectedly for *Ἀθηναίων*], 'gapers.' (les Gobe-mouches.)

SCENE 5.

528. The point is, even the triremes are represented as resenting the arrogance of the demagogues.

532. *ὀξίνης*, 'sour-tempered.'

533. *δόξαι* and *εἰπεῖν* depend on *φασίν*.

535. *τερηδών*, 'a wood-worm.'

538. *Σεμναὶ θεαί*, are Eumenides or Furies.

539. *ἐγχαίνω*, 'to laugh [literally gape] at.' *στρατηγῶν* is participle.

541. *σκάφη*, 'a tray,' a hit at Hyperbolus' trade. 'If he wants a fleet, let him launch his own trays.'

546. *κνισᾶν ἀγυιάς*, 'to fill the streets with smoke of sacrifice' [*κνῖσα*]. The verb is deliberative subjunctive.

549. *ἰοστέφανοι* and *λιπαραί* were regular laudatory epithets of Athens. cf. the parabasis of the Acharnians.

557. *τεττιγο-φόρας*. *τέττιξ* was a 'grasshopper,' made in gold, which the old-fashioned Athenians wore in their hair.

558. *χοιρῖναι* were 'sea-shells' used in voting. Sense—'smelling ot of law, but of peace.'

566. *εἴποι*, indefinite historic optat.

570. *ἀνορταλίζω*, 'to raise the feathers,' 'plume oneself.' *κερουτιάω*, 'to carry your head high.'

574. *σκιάδειον*, 'parasol.'

578. *καταμισθοφορῆσαι*, 'to spend in salaries,' to dicasts, &c.

579. *παραδραμών*, 'outstripping.' *ἂν ᾤχετο*. The past conditional is often so used in Greek (like our 'would,' *e.g.*, 'when a boy I *would* often sit up all night reading') to express a habit.

588. *βάραθρον*, a rocky chasm at Athens where criminals were thrown.

589. And so kill two birds with one stone.

592. *μακρὰ ναῦς* was a ship of war [longa navis].

595. *κατὰ σπουδάς*, 'by interest.' *μετεγγράφομαι*, 'to get you name transferred to another list,' and so escape service.

596. A good instance of the difference between the aorist fut. an the perfect fut. *μετεγγραφήσεται*, 'shall be transferred,' lik aorist, a single *act*. *ἐγγεγράψεται*, 'shall remain on the books like perfect, a *state*.

597. *ἀγοράζω*, 'to lounge' in the market-place. Clisthenes an Strato are well-known effeminate idlers.

599. Some wholesome exercise is what such triflers want.

601. *ὀκλαδίας* [*ὀκλάζω*, 'to crouch'], 'a camp-stool.'

608. For in war the fields were almost neglected.

611. *ἀλλ' ἤ*, 'only.'

616. *δια-κράζω*, 'to have a bawling match.' Cf. *δια-θέω*, *δια-πίνω*.

618. *φαρμακός*, 'drug,' 'nuisance.'

619. *βατραχίς*, 'a frog-green coat' worn at public banquets.

620. *ἐπὶ τὴν τέχνην*, 'to his (new) trade.'

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